

SAMIR KAMBAROV
saxophone

with

OLEG BEZUGLOV, violin

FELIX BORGES, cello

GYULI KAMBAROVA, piano

NATALIA BEZUGLOVA, piano

ISRAEL CUENCA, percussion

FACULTY & GUEST ARTIST SERIES

Friday, January 3, 2020

Bird Recital Hall

7:00 p.m.

PROGRAM

Preludes for piano “Rain” “Old Friend” “Cinderella” “Nostalgia”	Gyuli Kambarova
“Christmas Suite” for alto saxophone and piano “Anticipation” “Naughty Child” “Confetti Flight” “Sleigh Chaise”	Gyuli Kambarova
“Marine Pictures” for alto saxophone and piano “Before the Storm” “Lullaby of the Sea” “Neptune’s Parade”	Gyuli Kambarova

INTERMISSION

“Concertino” for violin and piano	Gyuli Kambarova
“Unchained”	Gyuli Kambarova

Quintet for violin, cello, alto saxophone, piano, and percussion
commissioned work by Kentucky Music Teachers Association

Personnel:

Samir Kambarov, *alto saxophone*
Oleg Bezuglov, *violin*
Felix Borges, *cello*
Gyuli Kambarova, *piano*
Natalia Bezuglova, *piano*
Israel Cuenca, *percussion*

PROGRAM NOTES

UNCHAINED – Freedom... Everyone needs it, but it has multiple meanings that are different for everyone. Wealth and power can mean freedom for some people while others want the chance to think without being discriminated against. The need to have a place that is safe and secure has driven people to make extreme sacrifices with the hope that they will achieve a peaceful and comfortable life.

Writing this composition, I went through various ideas of liberty. Peace is a large portion of it, which is not a common phenomenon anymore. In today's world, it seems that you have to earn peace or be lucky enough to be born in a safe and secure place. Our world is plagued with wars, famine, and abandoned children. Ideas of love and family are distorted. There is a pervading feeling of distrust, unsafe, and being chained to an unwanted life. How do we make people feel unleashed? How do we make them feel happy and joyful? These are the primary questions that inspired me as I created this piece.

Different feelings tore my soul into fragments as I examined the diverse circles of life: rising from the darkness up to the light, struggling step by step to be unchained. Sometimes you have to sacrifice everything to drink of the spirit of freedom. The first movement has the soul of a great fighter, dreaming, but in pain, who never gives up and never looks back.

The second movement opens to a deep world full of excruciating grief and hopelessness. It is a dark place that is friendless and unloving with destruction and desolation everywhere... This gloomy murky world tolls the final thumping heartbeats of a last hope.

The third movement brings light to the next level. The middle part is the American National Anthem, a symbol of freedom and hope. Two opposing themes from the first and third movements face each other for their final confrontation. Darkness and evil surrender their authority and dominance. The theme from the introduction of the first movement and the main motive of the American National Anthem join together as the catharsis of the piece. The proclamation of these two motives allows listeners to feel free from shackles, floating in an unchained world.

My favorite composers are Sergey Rakchmaninov, Dmitriy Shostakovich, Giya Kanchelly, and John Williams. These giants of music have influenced my style and helped me to find my own musical path bringing my unchained philosophy to life hoping to leave its mark on the world.

Everyone deserves a chance to be unchained, live in a secure place, and make dreams come true. The magical power of music can unchain many souls! Everyone should have room for love, hope, and freedom in their heart and be completely released from hopelessness, betrayal, fear, and discrimination. I have found this place and wish for you to find it as well! – *Program Note by Gyuli Kambarova*

ARTIST BIOGRAPHIES



GYULI KAMBAROVA is a classically trained pianist and composer who graduated from the prestigious Rostov State Rachmaninov Conservatory where she received a double Masters of Music, with honors, in Piano Performance and Music Composition.

Her career began in Southern Russia where she composed, performed and taught. In 2010, she moved to Louisville, Kentucky. Her work in the United States includes performances at the University of Louisville School of Music, Youth Performing Arts School, Louisville Academy of Music, and other venues in Kentuckiana as a pianist and composer in collaboration with many of the gifted and talented musicians and dancers of the area.

Gyuli's work has been internationally recognized by several elite organizations:

- Finalist for the prestigious International Antonin Dvorak Composition Competition (Prague)
- Won the competition "Fifteen-Minutes-Of-Fame: Re-Imagining Shubert" (New York)
- Received several diplomas from "Choir Laboratory XXI Century" (St. Petersburg)
- Received a grant from the International Alliance for Women In Music (Winston-Salem, NC)
- Composed music for Anna Barsukova's documentaries "You Are Not Alone!" and "Voice for the Voiceless"
- Won "Diploma for the Music for the Documentary" for her compositions for "You are Not Alone!" (Oryol, Russia)
- Received Third Place Laureate at the "5th International Composer Competition named after S. Prokofiev" (Chelyabinsk, Russia)
- Awarded Commissioned Composer 2019 by the Kentucky Music Teachers Association

She has released three CDs: "Dreams" (2014), "My Way" (2016), and "Memories" (2018). These recordings include several different styles such as classical, romantic, jazz, contemporary, and cinematic.

Mrs. Kambarova lives in Louisville and works at the University of Louisville School of Music, the Louisville Academy of Music, Youth Performing Arts School, and gives private piano and composition lessons at her own studio.



SAMIR KAMBAROV is originally from Russia where he completed a Bachelor of Music with emphasis in Jazz Performance and Education at Nizhny Novgorod College of Music named for M.A. Balakirev, and Master of Music in Jazz Performance and Education, receiving a diploma with honors from the Rostov State Rachmaninov Conservatoire. In addition, Samir graduated with a Master's in Jazz Performance from the University of Louisville School of Music Jamey Aebersold Jazz Studies Program. He won 3rd prize at the 5th All-Russia Jazz Competition.

Samir Kambarov has experience teaching students of all levels in two different countries. Starting in 2007, he continued training scholars in Louisville and the area. Being a Graduate Teaching Assistant at University of Louisville School of Music gave Samir opportunities to practice and polish his teaching skills. He has had the opportunity to receive private instructions and perform with great American artists such as Antonio Hart, Jeff Hamilton, Eddie Gomez, Lou Donaldson, Eric Alexander, and many others.

Currently Samir is teaching at the University of Louisville School of Music, playing around the area, and working on a few projects related to jazz studies and jazz improvisation.



DR. OLEG BEZUGLOV praised by Phoenix Classical for “deeply poetic playing, precise intonation and technique” Dr. Oleg Bezuglov enjoys international career as a concert violinist, chamber musician, music educator and entrepreneur. Dr. Bezuglov holds Doctor of Musical Arts degree in Violin Performance from the Michigan State University College of Music, and a Doctorate in Chamber Music Performance from the Rostov State Conservatory in Russia.

During his studies in Russia, he collaborated with the pianist Natalia Bezuglova to form the ensemble Class&Jazz Duo, which had become known for their interpretations of classical and jazz music. Class&Jazz group garnered the First Prize of the Shostakovich International Competition in Moscow and the Bronze Medal of the Seventh International Chamber Music Ensemble Competition in Boston, MA. The violinist of the Russian origin Oleg Bezuglov, was recognized as the Laureate of the National Award Program “Golden Talent” of the Russian Performing Art foundation. He was titled as the Honored Worker of the Russian Music Society for his contributions to popularization of the classical music worldwide, and numerous awards at the international competitions.



FELIX BORGES is originally from Brazil. He holds a Master degree in Cello Performance from the University of Louisville where he studied with Paul York

In 2011 he won the Concerto Competition at the University of Louisville, where he later performed the Variations on a Rococo Theme, Op. 33 by P. Tchaikovsky with the University of Louisville Symphony Orchestra under the direction of Kimcherie Lloyd. While an undergraduate student, he was awarded second place in the Macauley Chamber Music Competition in Louisville.

He performs frequently with several orchestras in the area, including the Lexington Philharmonic, Orchestra Kentucky and Evansville Philharmonic. Felix has

performed twice as a guest soloist for the Recife Symphony Orchestra in Brazil; in 2013 he had the honor to perform the Dvorak Cello Concerto in B minor under the baton of renowned Brazilian composer Marlos Nobre.



DR. NATALIA BEZUGLOVA is a Russian-born pianist residing at US since 2010. She acquired an international record of success for her colorful and sensitive interpretations of Impressionism, emotional Romantic music and intuitively balanced classical style. She has a number of world premieres created by the living composers.

She won: 3rd Prize and Bronze Medal at VII International Chamber Music Ensemble Competition in New England (Boston, MA, 2016), the 1st Prize and the title of a “Golden Talent” at the 1st D. D. Shostakovich’s International Chamber Music Competition (Moscow, Russia, 2008). Natalia was awarded scholarships from

Alexander Glazunov Foundation (Munich, 2009), the Johannes Brahms Society (Portschach, 2009), and the “Russian Performing Art” Foundation (Moscow, 2008) among others. She also participated in a number of chamber music festivals in Portschach (Austria), Odessa (Ukraine), Moscow and Rostov-on-Don (Russia).



ISRAEL CUENCA was born in Ecuador where he began his musical studies performing with youth orchestras, ensembles, bands and artists. He moved to Louisville in 2008 where he studied at University of Louisville graduating with a bachelor's in music, 2012 and master's in music, 2015. He is a versatile percussionist, performing all kinds of music from Latin Jazz, Funk to Classical Music. He has studied with well-known educators like Jamey Aebersold, Michael Tracy, John LaBarbera, Mike Hyman, Jason Tienman among others. Israel also has performed and recorded with different ensembles, bands and soloists in the US and South America. He resides in Louisville, Ky where he's an active percussionist involve in different musical projects.



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**UNIVERSITY OF LOUISVILLE
TRUMPET STUDIO ALUMNI RECITAL**

Concerto in D Major Giuseppe Torelli (1658-1709)
I. Allegro
II. Adagio – Presto - Adagio
III. Allegro

Stephen Bottom, trumpet
Jessica Dorman, piano

Prayer of St. Gregory Alan Hovhaness (1911-2000)

Jackie Shamblen, trumpet
Jessica Dorman, piano

Capriccio a'2 Johann Vierdank (1605-1646)

Jon Wysong and Nick Wysong, trumpets

Stücke for Trumpet (Sonata VII), op. 17 Johann C. Schickhardt (1682-1762)
Allemanda

Roger Levering, trumpet

Concerto for Trumpet, op. 18 Oskar Böhme (1870-1938)
II. Adagio religioso

David Jaffe, trumpet
Jessica Dorman, piano

Concerto for Trumpet in E-flat Johann N. Hummel (1778-1837)
III. Rondo

Dana Fisher, trumpet
Jessica Dorman, piano

Andante et Allegro Joseph G. Ropartz (1864-1955)

Erika Howard, trumpet
Jessica Dorman, piano

Concerto in B-flat, op. 7, no. 3 Tomaso Albinoni (1671-1751)
I. Allegro
III. Allegro

Chris Pate, trumpet
Jessica Dorman, piano

With Malice Toward None John Williams (b. 1932)

Shawn Roark, trumpet
Jessica Dorman, piano

JAMEY AEBERSOLD JAZZ QUARTET

Jamey Aebersold, *alto saxophone*

Gabe Evens, *piano*

Tyrone Wheeler, *bass*

Jonathan Higging, *drumset*

Selections to be chosen from the following

Black Nile	Wayne Shorter (b. 1933)
Blue Silver	Blue Mitchell (1930-1979)
Blues for Now	Jamey Aebersold (b. 1939)
Fun	Jamey Aebersold
I'll Remember April	Gene de Paul (1919-1988) Patricia Johnston & Don Raye (1909-1985)
The Night has a thousand Eyes	Jerry Brainin (1916-2000) & Buddy Bernier (1910-1983)
Nutville	Horace Silver (1928-2014)
Voyage	Kenny Barron (b. 1943)
When Will the Blues Leave	Ornette Coleman (1930-2015)
You Go To My Head	J. Fred Coots (1897-1985) & Haven Gillespie (1888-1975)

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Yamaha Musical Instruments

STUDENT ELECTRONIC & COMPUTER MUSIC CONCERT

This and More (2019)

Rachael Smith (b. 1996)

Elisabeth Burmeister, *soprano*

Rachael Smith, *computer*

"This and More" is a resetting of the text from Scene III of my opera *Stream of Consciousness* which was written in collaboration with Nadine Foley for the Bowling Green State University MicroOpera Festival. The opera is about a woman who livestreams herself playing video games and struggles to find community in an industry that is male dominated. In this scene she expresses over livestream that she has given all her emotional energy to the platform at a cost but finds new determination to not let the negativity affect her love of her job.

*More, more,
Mourn, more.*

*Take all I have,
Then take more.
All I have,
Then take more.*

Field Recording Study of Nature (2019)

Andrew Ramsey (b. 1998)

for fixed media

Written as a final project this piece uses field recordings, properties of noise music, and pseudo granular techniques to create a soundscape depicting the change of an environment.

Combination Zones (2019)

Carter Cantrell (b. 1999)

Carter Cantrell, *live electronics*

Combination Zones is a live improvisation using combination tones and other forms of audio synthesis (I.e. Wavetable, FM, etc.)

5.5.5.5.5 (2019)

Isaac Barzso (b. 1997)

Isaac Barzso, *live electronics*

Though at first unintentional, the number 5 began to assert itself throughout the work: source material recorded in May (the 5th month) in a Studio 5 in a building in congressional district 5, spread across 5 channels, with the spoken number 5 choosing to maintain its presence throughout.

Ocid (2019)

Gunner Basinger (b. 1991)

Gunner Basinger, *live electronics*

Ocid (2019), for max patch performance, is a digital media piece that was written as a midi controller performance study. This music explores the manipulation of looping prerecorded sounds from an electric guitar, as it combines the contrasting ideas of noise and melody by integrating samples of string scratch noises, harmonics and a melodic fragment.

Stellar Engine (2020)

William Lamkin (b. 1998)

William Lamkin, *live electronics*

This is a short improvisation in the live coding environment FoxDot. Starting from scratch, I build algorithms which create music. These algorithms inform decisions I make to change them, or to create new ones. Through the complex patterns that emerge, the code develops a life of its own, taking off in directions I could never dream of. By the time the improvisation is done, the sound will have reached a place no one has ever explored before.

The Old Computer (2019)

Timothy Amalavage-Smith (b. 1997)

The Old Computer was generated by a line graph displaying frequency as a function of time. Individual modules are triggered by specific frequencies of the over-arching carrier frequency with a fraction of the same shaping. In this way, the first and last sound heard in the piece is that of the carrier frequency.

Gray (2019)

Joshua Baerwald (b. 1996)

Joshua Baerwald, *cello*

The binary nature of computing is something that I've spent a lot of time thinking about, particularly in relationship to music. This is one of my explorations into the idea of juxtaposition: just as computing exists as either 0s or 1s (as of now), I play with various "absolutes," such as aleatoric notation vs. strict notation, the comparison of two processes turning on and off, etc., occasionally venturing into the gray areas between these absolutes as another duality of sorts: binary versus spectrum. While computers understand things in terms of explicitly 0 or 1, our forms of communication require a lot more of the "in-betweens." As listeners, it may help to find my attempts at creating binary while also finding flaws in this way of understanding (and approaching) the world as opposed to seeing the gray matter in between.

Insex (2019)

Music by William Lamkin

Lyrics by Zoey Morris

Fiona Palensky, *vocals and electronic drums*

William Lamkin, *live electronics*

My heart is yours

If you can stomach all eight of my legs

Lower me down your throat while you dream and

Swallow, swallow, swallow.

If you can eat me whole— bite after bite

Where you tongue me, I'll crinkle and fold

Chew me, unstable baby,

Phase through the sheets and

Swallow, swallow, swallow.



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Sunday Afternoon
August 25, 2019
3:00 p.m.

Sunday Afternoon
October 27, 2019
3:00 p.m.

Sunday Afternoon
January 19, 2020
3:00 p.m.

Sunday Afternoon
March 22, 2020
3:00 p.m.

Comstock Concert Hall
School of Music
University of Louisville
Louisville, KY

SUNDAY, JANUARY 19, 2020

Carr-Petrova Duo

Molly Carr, *viola*

Anna Petrova, *piano*

PROGRAM

Novel Voices (2019)

Fernando Arroyo
(b. 1986)

- I. Stories and Dreams
- II. Dance of Uncertainty
- III. Call and Prayer

Elegy (1943)

Elliot Carter
(1908–2012)

Three preludes (arr. Carr-Petrova Duo)

George Gershwin
(1898– 937)

- I. Allegro ben ritmato e deciso
- II. Andante con moto
- III. Agitato

INTERMISSION

Song Selections

Franz Schubert
(1797–1828)

Wasserfluth (“Flood” from *Die Winterreise*)

Rückblick (“Backwards Glance” from *Die Winterreise*)

Ständchen (“Serenade” from *Schwanengesang*)

Sonata for Clarinet (or Viola)
Op. 120, No. 1 (1894)

Johannes Brahms
(1833–1897)

- I. Allegro appassionato
- II. Andante un poco Adagio
- III. Allegretto grazioso
- IV. Vivace

ARTIST BIOGRAPHIES

Described as “ravishing” (Strad), “enlightened” (BBC), “explosive” (Virginia Gazette), and “irresistibly elegant” (Diario de Leon), violist Molly Carr and pianist Anna Petrova are rapidly compiling a remarkable list of accolades in recognition of their fiery musical expression, refined artistry, and relentless entrepreneurial dedication to social initiatives. Both acclaimed international soloists, as individuals they have won top prizes in several international competitions, and have been featured in such world-renowned venues as Carnegie Hall, the Concertgebouw, and Lincoln Center. They have participated in festivals such as the Marlboro Music Festival, Ravinia, MozartFest, Music@Menlo, and the Perlman Music Program, and their performances have been broadcast on NPR, WQXR, and “Performance Today.”

Carr and Petrova began playing together during their years at the Juilliard School and the Manhattan School of Music in 2005, and have since performed together across Spain, Denmark, Germany, and the US, in venues ranging from the Jerusalem Music Center to soup kitchens and food pantries in New Orleans. Highlights of recent seasons include masterclasses and tours across the US and Spain, performing a program comprised of works by Frank Bridge, Elliot Carter, Lowell Liebermann, and Rebecca Clarke, which tell the “Cinderella story” of the viola as it stepped into the spotlight as a solo instrument for the first time in musical history. Their duo debut in Carnegie’s Weill Recital Hall in October, 2019 was praised for “astonishing [...] beauty, ensemble, artistry, quality of sound, and almost uncanny ability to draw into the music” – the Classical Post.

In August 2018, the Duo launched their interdisciplinary project called Novel Voices Refugee Aid Project (winner of Music Academy of the West’s Alumni Enterprise Award) - a project designed to give voice and visibility to refugee communities around the globe while raising awareness and support for both local and international refugee-aid organizations. The project brings classical music performances and musical workshops to refugee camps and aid-programs, while commissioning a new work by composer-in-residence Fernando Arroyo Lascrain, and will be the feature of a documentary by film-makers Victoria Stevens and Skyler Knutzen which will premiere in 2020. In support of this project, and in honor of the 70th Anniversary of the Declaration of Human Rights, the Duo was invited by the United Nations to present and speak about Novel Voices Refugee Aid Project while performing a concert program inspired by the Ten Acts for the Global Compact on Migrants and Refugees in October 2018.

The duo's upcoming engagements include masterclasses and concert tours in Europe and China, as well as a recording of their latest music project featuring all American composers.

www.carrpetrovaduo.com



UPCOMING EVENTS

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Events are subject to change.

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A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland. Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.



CLINTON McCANLESS

tuba

with

KRISTA WALLACE-BOAZ
piano

KATHLEEN KARR
flute

JENNIFER POTOCHNIC
oboe



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FACULTY ARTIST SERIES
Tuesday, January 21, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

Landscape (1978)	Torbjörn Iwan Lundquist (1920-2000)
The Bird, The Bee, and The Bear (2018)	Steve Rouse (b. 1953)

INTERMISSION

Andante (1950)	Alexandre Tchérépnine (1899-1977)
Parable XXII for Solo Tuba, Op. 147	Vincent Persichetti (1915-1987)
Sonatina for Tuba and Piano, Op. 57	Jan Koetsier (1911-2006)

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ARTIST BIOGRAPHIES

CLINTON MCCANLESS is Assistant Professor of Tuba and Euphonium at the University of Louisville. An active soloist and chamber musician, he is a past first prize-winner at the International Tuba Euphonium Association solo competition and the Leonard Falcone International Euphonium and Tuba competition. McCanless has been featured as a soloist with the Chicago Brass Band, Michigan State University Wind Symphony, the ITEC Festival Orchestra, Muskingum Valley Symphonic Winds in Ohio, the West Michigan Symphony as well as with student ensembles at the University of Louisville. He has performed with the internationally active Dallas Brass, the Tuba Bach chamber festival, and is currently a member of the Louisville Brass, the faculty brass quintet at the University of Louisville. Dr. McCanless has been principal tuba with the West Michigan Symphony Orchestra since 2010.

An active educator and clinician, Dr. McCanless has taught at summer programs at the University of Illinois, Michigan State University, and at Blue Lake Fine Arts Camp. In addition to teaching at the University of Louisville, he has served on the faculties of Oakland University and Spring Arbor University in Michigan, and Southern Illinois University in Carbondale.

Dr. McCanless holds an undergraduate degree in Music Education, and a Master of Music Performance from the University of Illinois at Urbana-Champaign, and a Doctor of Musical Arts from Michigan State University.

KRISTA WALLACE-BOAZ, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as chair of the Faculty Senate and is Faculty Trustee on the University Of Louisville Board Of Trustees. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*, she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the New York Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

ANDREW RAMSEY

guitar

Caprice 2
Caprice 7
Caprice 9

Luigi Legnani
(1790-1877)

Prelude 4
Prelude 1
Prelude 3

Heitor Villa-Lobos
(1887-1959)

Danza del Altiplano
Canción

Leo Brouwer
(b. 1939)

Capricho árabe

Francisco Tárrega
(1852-1809)

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

BRUCE HEIM
horn

with

JACK McFADDEN-TALBOT, violin

NICHOLAS FINCH, cello

JOANNA GOLDSTEIN, piano

JESSICA DORMAN, piano

works by:

MASON BATES

ESA-PEKKA SALONEN

JAMES NAIGUS

GEORGE TSONTAKIS

MATTHEW NICHOLL

FACULTY ARTIST SERIES

Thursday, January 23, 2020

Comstock Concert Hall

8:00 p.m.

PROGRAM

Mainframe Tropics (2009)

Mason Bates
(b. 1977)

- I. Silicon Blues
- II. Marine Snow
- III. Greyhound

Bruce Heim, *horn*
Jack McFadden-Talbot, *violin*
Jessica Dorman, *piano (prepared piano)*

Concert Étude (2000)

Esa-Pekka Salonen
(b. 1958)

Saga (2018) for horn and fixed media

James Naigus
(b. 1987)

INTERMISSION

Gemini (1996, 1998)

George Tsontakis
(b. 1951)

Bruce Heim, *horn*
Jack McFadden-Talbot, *violin*
Nicholas Finch, *cello*
Joanna Goldstein, *piano*

Coming Home (1994) for horn and tape

Matthew Nicholl
(b. 1956)

PROGRAM NOTES

MAINFRAME TROPICS, NOTES BY MASON BATES

In searching for a way into the horn trio, which offers at least as many pitfalls as it does wonderful opportunities, I looked inside the piano. Adding a few rubber washers up top, a machine screw in the middle, and a square eraser in the low end I suddenly had a pianist doubling as percussionist. These minor piano preparations are not the focus of the work, which is equally concerned with lyrical (and virtuosic) violin and horn lines. But the new sounds encouraged a lighter approach to the piano that better balances with the melodic instruments.

So hatched “Mainframe Tropics,” a work informed by both digital and marine.

The opening “Silicon Blues,” which began life as a s apiece for jazz pianist Rex Bell, is imbued with a pulsating electronic heart (brought to life by woody clicks from the “percussionist”). Its irregular rhythms chug along as persistently as the grooves of contemporary techno, hiccupping from measure to measure as rapidly as data quietly flashing on the silicon innards of a computer.

The morphing beat, at the movement’s climax, begins to lengthen persistently, and by the time we enter “Marine Snow,” this pulsing piano figure becomes a distant, out-of-tune gong. Over this hazy resonance, the violin and horn sing a bending, shimmering melody. In the deep ocean, marine snow is a continuous shower of organic detritus – primarily made up of dead and dying animals – that falls for weeks before reaching the ocean floor. Conjured by the piano’s murky textures, this suspended animation (a nod to the Floridian element of the premiere) serves as the quiet backdrop for the gentle lines of the violin and horn.

As the marine snow drifts lower, the gentle pulse returns with growing insistence. The prepared low-end of the piano finally presents itself in “Greyhound,” a mad dash across bumpy terrain. The piano’s muffled thuds are a subsonic reincarnation of the work’s opening mechanistic element, over which the violin becomes a bluesy fiddle and the horn offers sardonic punctuations. By the work’s end, we return to a clunkier version of the silicon-based world that began the piece – like an old-fashioned mainframe computer doing a lopsided dance.

Many thanks to Pdeja Muzijevic and the Ringling Arts Festival, and especially to Anne-Marie, Jennifer, and Eric.

CONCERT ÉTUDE, NOTES BY ESA-PEKKA SALONEN

I will never forget my first French horn lesson with Holger Fransman. For an eleven-year-old boy the great Finnish musician and teacher was an awesome sight: an impressive moustache and fiery eyes. He used to call me Mr. Salonen despite my age, and only after I could play to the top C with some accuracy did he suggest we start addressing each other by first names.

I spent hours every day with the Waldhornschnule by Oscar Franz, starting with triads for the natural horn, and gradually moving on to chromatic scales using the valves. The very last section of the Waldhornschnule contained hair-raisingly difficult “real” compositions called “Konzert-Etüden”. The title really whetted my appetite, and I kept practicing these little pieces feverishly, hoping that one day I would be a great horn player, worthy of my teacher.

Life took a different turn later, and I became a conductor and a composer instead. I never lost contact with Holger, however, and he never missed my concerts in Helsinki. There would always be a phone call the morning after, and Holger's creaky voice would deliver an often quite harsh view of what he had heard. Always to the point, I now have to admit.

I saw him for the last time on his deathbed in a hospital in Helsinki. When I entered the room he was listening to *Ein Heldenleben* on his portable CD-player. His eyes were closed, but he knew I was there. Finally he spoke: "Why it is the Vienna Philharmonic and yet the timpani are too sharp!" We spoke a bit later about this and that, but these are his last words I can remember.

When I was asked to write a piece for solo horn for the Holger Fransman Memorial Competition, I agreed right away. I decided to write my own Concert etude and thus create a little homage to my teacher who, in fact, was like a grandfather to me.

In this piece I treat the horn as a virtuoso instrument, capable of acrobatics as well as idiomatic melodic expression. In a way, I wrote the piece for the great horn player I never became. – *Program Note by Esa-Pekka Salonen*

This work was commissioned by the Lieksa Brass Week, Finland, for the Holger Fransman Memorial Competition, 2000.

SAGA, NOTES BY JAMES NAIGUS

Saga, commissioned by and written for Paul Basler, is a kinetic journey through several musical landscapes. The main theme, introduced at the outset of the piece, permeates the entire work as the accompaniment surrounding it morphs and changes with a variety of colors, textures, and sounds."

GEMINI, NOTES BY GEORGE TSONTAKIS

Gemini is one of a few works of mine created in two parts; these parts are often equal in length as well as in importance to the whole, hence the name "Gemini." However, this title is a bit tongue-in-cheek as the "twin" parts are anything but identical—more like mirror images seen with some distortion. The antecedent is warmer, yet formally closed and worldly, especially in the fast and taut episode. The subsequent part embodies oneness and is cooler and open. As in several of my works, the very end does not intend to bring closure, but rather represents a comma where questions just begin to form.

MATTHEW NICHOLL

Matthew Nicholl, dean for the Professional Writing and Music Technology Division of the Berklee College of Music, is a pianist, composer, and arranger. He holds degrees from the University of North Texas in music theory and piano. He joined the faculty of Berklee's Harmony Department in 1996 and was chair of the Contemporary Writing and Production Department from 2002 to 2016. He has composed soundtracks for films, advertising, and numerous TV shows. Nicholl has also written several books about music and has released three albums. He has performed and taught in multiple countries including Australia, Brazil, China, India, and Israel, among others, as well as all over North America.

ARTIST BIOGRAPHIES

BRUCE HEIM is the Horn Professor at the University of Louisville. After graduating from The Juilliard School in 1974, he received a Fellowship from the National Orchestral Association, beginning his career as an orchestral musician. As a pedagogue, he served on the faculties of Louisiana State University, University of Missouri, Oklahoma State University, University of Oklahoma, and the Sewanee (Tennessee) Summer Music Festival. As a internationally recognized chamber musician, he has performed at music festivals in Belgium, Italy, Germany, Japan, the Republic of China (Taiwan), Venezuela, Brazil, and many states of the U.S. Mr. Heim has frequently performed and recorded with the Saint Louis Symphony Orchestra, including their 1993 and 1998 European tours and numerous East Coast tours. He also has performed with the Louisville Orchestra, Nashville Symphony Orchestra, the Alabama Symphony Orchestra (Birmingham), the Louisiana Philharmonic (New Orleans), and a number of other orchestras, often in the position of Guest or Interim Principal.

Heim has performed as a concerto soloist and solo recitalist in many states of the United States, and in Venezuela, Brazil, and Poland. He has performed a wide range of solo works with orchestras, in repertoire ranging from Baroque concertos to all four of the Mozart concertos to recently-composed works. He has appeared as a solo recitalist for the International Horn Society at regional and international workshops. In November 1997, Mr. Heim was invited to be the featured artist at the 1997 International Horn Festival of Mérida (Venezuela), where he performed the Haydn Horn Concerto No. 1 with the Mérida Symphony Orchestra and presented master classes and recitals.

He has been a frequent chamber music collaborator with the Kentucky Center Chamber Players, Ceruti Chamber Players, Lyric Winds, and Illinois Brass. With Joanna Goldstein and Steven Moeckel, he recently recorded the Ethel Smyth Trio for the Centaur compact disc, They Persisted. Other recent recording projects include two chamber music works by Marc Satterwhite. An album of horn works by Grawemeyer Award-winning composers is underway. He has recorded on the Columbia, New World, Mark, Centaur, Naxos, and Decca labels.

As a member of Sonus Brass, he performed extensively throughout the United States, the Far East, and South America. Sonus Brass had a special mentoring relationship with the world-famous Youth Orchestra of Venezuela, known as “El Sistema,” fulfilling invitations for Venezuelan residencies in 1996, 1998, 2001, and 2003. Brass students from almost every province of Venezuela and Taiwan (Republic of China) have attended clinics by Sonus Brass. Their two compact discs received critical praise by the five major brass journals and the American Record Guide. Sonus Brass was a featured ensemble at International Trumpet Guild (1999, 2001) and International Tuba and Euphonium Association (1992) conferences.

A champion of new music, he has often been the commissioner, the co-commissioner, or the dedicatee of new works. Such associations and premiere performances include chamber music or solo works by Anthony Plog, Paul Basler, Stanley Friedman, Byron Adams, Randall Faust, Yehudi Wyner, Mark Schultz, Frederick Speck, Paul Brink, Marc Satterwhite, Steve Rouse, Rodney Waschka, Laura Lea Duckworth, Fred Cohen, and others.

Heim is increasingly active in the performance of “period” or “natural” horns, using both Baroque and Classical techniques. In 1974, he was an award winner of the International Bach Society competition, founded by Bach scholar Rosalyn Tureck. He is also the only North American hornist actively involved in performances and recordings

of the modern “Corno da Caccia,” a hybrid instrument between the trumpet and horn. Compact discs of Baroque works performed on Corni da Caccia by Michael Tunnell and Heim were released in 2009 and 2012. Tunnell and Heim also collaborated on several publications for that instrument.

Heim maintains an active schedule of private teaching and fulfills invitations as a concerto soloist, recitalist, and adjudicator. As a clinician, he enjoys teaching and motivating all levels of horn and brass students. Articles by Heim have appeared in *The Instrumentalist*, *Bandworld*, and numerous other musical journals. In a typical year, he visits the full range of schools, from elementary through high schools, universities, and conservatories. Heim has been a regular clinician on horn pedagogy at the American Band College of Ashland, Oregon. Other recent master class presentations have been at the New World Symphony, Juilliard School, Hartt School, Ohio State University, Brevard Music Festival, Chopin University of Music (Warsaw, Poland), Karol Szymanowski Academy (Katowice, Poland), and many other leading musical institutions.

Professor Heim has a graduate degree in music theory from the University of Tulsa. An interest in the study of musical intonation and tuning systems formed the basis of the topic for his master’s thesis. That document and several others continue to be circulated among instrumentalists and conductors who want to teach intonation more effectively, and have often been used in the training of the horn sections of military bands in the U.S. He is a frequent clinician on the subject of intonation, having lectured not only for audiences of wind instrumentalists, but also for composition students, conducting students, and music therapy students. Recent engagements as a lecturer about intonation include the University of Michigan, American University, and the Conductors Retreat at Medomak.

In addition to teaching the horn students at the UofL, Professor Heim conducts the Orchestral Repertoire for Winds class and the UofL Horn Ensemble, coaches chamber music and performs regularly with the faculty wind and brass quintets. In 2008, he received the university’s Distinguished Faculty Award for Outstanding Scholarship, Research, and Creative Achievement. He takes pride that his students have rewarding careers in music and many other fields. Several of his former students have won national competitions. Many are teaching at the university level or are performing in leading chamber music groups, military bands, and symphony orchestras throughout the U.S. and beyond.

JACK MCFADDEN-TALBOT is a violinist in the Louisville Orchestra. He received a Bachelor of Music and a Graduate Certificate at the USC Thornton School of Music studying with the renowned soloist Midori Goto, where he won Overall First Place in the Bach Solo Competition of 2018. James received his Master of Music degree in Violin from the Hamburg Hochschule für Musik und Theater with Tanja Becker-Bender. During his graduate years, he attended Tanglewood Music Center, and was a substitute in New World Symphony. He also performed as a soloist and chamber musician with the Bundesjugendballett, performing in venues including Theatre de Beaulieu in Lausanne, and Konzerthaus in Berlin. In 2016, he co-founded Criquet Projets in Languedoc France, to combine modern and traditional arts in innovative site-specific productions.

Since performing as soloist with the Boston Symphony Orchestra at age 18, cellist **NICHOLAS FINCH** has established himself as an artist of great depth and diversity, performing a wide variety of repertoire both within and beyond the classical genre. Finch recently premiered three new cello concerti written for him with the NouLou

Chamber Players, which he will record in 2019/2020 for his recording debut with that ensemble. Finch was appointed principal cellist of the Louisville Orchestra during the 2013-2014 season, and has appeared numerous times with the Boston Chamber Orchestra “A Far Cry” (including on their Grammy-nominated “Dreams and Prayers” recording) and with the Jupiter Chamber Players in New York City. Finch will appear in November 2019 as cello soloist with the Louisville Orchestra in Strauss’s “Don Quixote,” and will additionally make his conducting debut with the orchestra in March of 2020, having studied conducting with Markand Thakar and Kenneth Kiesler. He has also taught on the faculty of Indiana University Southeast.

A native of Boston, Finch began his cello studies at the age of 12. He attended Harvard, Juilliard, the University of Michigan, and the Mannes College of Music, studying with Harvey Shapiro, David Soyer, Richard Aaron, and Marcy Rosen. Finch currently splits his residence between Louisville and New York City.

JOANNA GOLDSTEIN (*piano, University Orchestra director*) is Professor of Music at Indiana University Southeast. She was also formerly the Dean of the School of Arts & Letters until 2001. In addition to her piano studio, she directs the Indiana University Southeast Orchestra. Joanna earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph. D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, the National Arts Club Competition and the Mason-Hamlin Competition.

As a solo pianist, Joanna has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. Dr. Goldstein has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players which has performed a subscription series in the Louisville area since the 1982-1983 season. This chamber group has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble has two CD recordings “Between Tides” on Centaur Records and “Four on the Floor” on New Dynamic Records. Dr. Goldstein has two additional CD’s released on Centaur Records featuring women composers of the early 20th century entitled *Nasty Women* and *They Persisted*.

Dr. Goldstein is the author of *A Beethoven Enigma: Performance Practice and the Piano Sonata, Opus 111*, Peter Lang Publishers, Inc. She has been the recipient of The Excellence in Research and Creativity Award at Indiana University Southeast and is a member of FACET, The Faculty Colloquium on Excellence in Teaching at Indiana University. Dr. Goldstein is a member of the Fulbright-Hays Association, The College Music Society, and The National Association of Schools of Music.

A native of Calera, Alabama, **JESSICA LITWINIEC DORMAN** is an Adjunct Piano and Voice Instructor at Indiana University Southeast and maintains a private teaching studio at her home in Louisville. As well as being a staff accompanist at the University of Louisville, Jessica is an active freelancer in the Louisville area. She has also served as a staff accompanist for local NATS competitions and the International Horn Competition of America (2011 & 2013). Jessica has also played with the Louisville Orchestra and Orchestra Enigmatic, and is a core member of A/Tonal ensemble.

Jessica holds a Master of Music degree in piano performance from the University of Alabama where she studied piano with Amanda Penick. She also holds a Bachelor of Music degree in piano performance from Samford University. While at Samford, Jessica studied piano with Dr. Betty Sue Shepherd, and studied organ and harpsichord with Dr. H. E. Tibbs. She has participated in Masterclasses with such artists as Ann Schein, Claude Franck, and Leon Fleisher, and has received coaching from John Perry and Yakov Kasman, among others.

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The use of recording devices and flash photography is strictly prohibited.

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UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.
Events are subject to change.



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SAXOPHONE SUNDAY

Samir Kambarov

Matt Evans

Adam McCord

with

Gabe Evens, piano

Chris Fitzgerald, bass

Mike Hyman, drums

Krista Wallace-Boaz, piano

Wei-Han Wu, piano

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Thank you.

a Master of Music degree in Theory and Composition from the University of Louisville in 1992. Since then, he has become dedicated to jazz education, teaching at various universities in the area and serving as a faculty member at the Jamey Aebersold Summer Jazz Workshops since 1996. He is currently a music professor at the University of Louisville, where his teaching duties include jazz theory, traditional theory, improvisation, jazz bass, jazz piano, and jazz ensembles. He currently devotes much of his creative energy to performing in a number of local performing and recording groups, and to his role as bassist in the original music ensemble Liberation Prophecy.

Playing drums has been a major part of MIKE HYMAN's life since he began playing at the age of five. Within a year of beginning his first drum lessons Mike was performing with professionals in the Louisville, Kentucky area and studying with master jazz educator Jamey Aebersold. Before his teen years, he was part of the rhythm section that recorded four play-along recordings in the Aebersold educational series.

Mike soon became a first call musician as a member of the James Williams (pianist) quartet with saxophonist Billy Pierce and bassist John Lockwood. Following graduation from high school, Mike moved to Boston and began taking lessons from drum master Alan Dawson. A move to New York found Mike performing with John McNeil and the Gerry Mulligan Big Band to mention only a few. From 1976 thru 1996 Mike performed and recorded with saxophone great Joe Henderson as a member of his quartet and big band. In 1979, Mike toured worldwide and recorded three albums with vibraphonist Gary Burton. Joining Stan Getz's band in 1980, Mike recorded and performed in Carnegie Hall.

Moving to San Francisco in 1985 and then in Los Angeles, Mike continued to work with Joe Henderson but also diversified his musical experiences, playing varied styles of music from funk to reggae, New Orleans to blues. During this time he recorded with Jimmy Earl, Jeff Beal, Mitch Forman, and even joined slide guitarist Roy Rogers' band, recording two albums. During his spare time, Mike attended classes at San Francisco City College, making the Dean's list. Eventually moving back to New York, Mike continued to perform and began sharing his love of drums and music through teaching.

Mike currently lives in his hometown, Louisville, teaching privately at the University of Louisville and Kentucky Country Day School while continuing his busy performance schedule.

of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the New York Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland. Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.

GABE EVENS is the Assistant Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Jamey Aebersold Jazz Studies Program. He has performed throughout the United States and in Malaysia, Singapore, Spain, and France and has played with the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, the University of North Texas Symphony and Concert Orchestras, the UNT One O'Clock Lab Band, and the University of Miami Concert Jazz Band.

As an arranger and composer, Evens has released seven CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles including the Louisville Orchestra, Orquestra Sinfónica de Loja, the Malaysian Philharmonic Orchestra to the UNT One O'Clock Lab Band.

Evens is a faculty member of the prestigious Jamey Aebersold Summer Jazz Workshops, a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance, major in Jazz studies (composition emphasis) from the University of North Texas.

CHRIS FITZGERALD has been a member of the Louisville jazz community as both a teacher and a performer since 1985. During that time, he has performed or toured with Jamey Aebersold, Lynne Arriale, Darius Brubeck, Sonny Fortune, Antonio Hart, Ari Hoenig, Java Men, Norah Jones, Lee Konitz, Dave Liebman, Ben Monder, Harry Pickens, Jean-Michel Pilc, and many others. Chris earned

SAXOPHONE SUNDAY: SAMIR KAMBAROV

Sunday, January 26, 2020 at 3:00 p.m.

Bird Recital Hall

Samir Kambarov, saxophone

Gabe Evens, piano

Chris Fitzgerald, bass

Mike Hyman, drums

The tunes will be selected from the following repertoire:

Yes and No	Wayne Shorter (b. 1933)
Thriving From A Riff	Charlie Parker (1920-1955)
Don't Get Around Much Anymore	Duke Ellington (1899-1974)
Yardbird Suite	Charlie Parker
How Insensitive	Antonio Carlos Jobim (1927-1994)
Now's The Time	Charlie Parker
Recorda-Me	Joe Henderson (1937-2001)
Work Song	Nat Adderley (1931-2000)

SAXOPHONE SUNDAY: PARTICIPANT & STUDENT PERFORMANCES

Sunday, January 26, 2020 at 4:00 p.m.
Bird Recital Hall

Festive Overture	Dmitri Shostakovich (1906-1975) Arr. by Matt Evans
Children's March: "Over the hills and far away"	Percy Grainger (1882-1961) Arr. by Zach Schlaug
Video Game Suite	Koji Kondo (b. 1961) Arr. by Matt Evans
Black	Marc Mellits (b. 1966)
	Madison Wallace, <i>soprano</i> Maddie McGinnis, <i>alto</i> Tanner Swift, <i>tenor</i> Isaiah Kuamoo, <i>baritone</i>
Tango Virtuoso	Thierry Escaich (b. 1965)
	Wesley Kane, <i>soprano</i> Mackenzie Eck, <i>alto</i> Nathan Witte, <i>tenor</i> Donnie Robbins, <i>baritone</i>
Polkadots and Moonbeams	Jimmy Van Heusen (1913-1990) & Johnny Burke (1908-1955)
	Isaac Stephens, <i>tenor</i>
Improvisation	
	Katelyn Blasinski, <i>alto</i> Jeremy Lanas, <i>tenor</i>
Cantaloupe Island	Herbie Hancock (b. 1940) Arr. by Jeff Driskill
	Joshua Dickey, <i>alto</i> Ben Sevy, <i>tenor</i> Johnson Machado, <i>tenor</i> Tanner Swift, <i>baritone</i>

in Faenza, Italy, and has performed multiple times with the National Symphony Orchestra at the Kennedy Center as well as with the Lexington Philharmonic, the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the IU Philharmonic, the Indianapolis Symphony's Spirit and Place Festival and the Bloomington Pops Orchestra. He can be heard on the Arizona University Recording and Navona Records labels.

SAMIR KAMBAROV is originally from Russia where he completed a Bachelor of Music with emphasis in Jazz Performance and Education in Nizhny Novgorod College of Music named for M.A. Balakirev, and Master of Music in Jazz Performance and Education, receiving a diploma with honors, in the Rostov State Rakhmaninov Conservatoire. In addition, Samir graduated with a Master's in Jazz Performance from the University of Louisville School of Music Jamey Aebersold Jazz Studies Program.

While studying in Russia, Samir gained considerable experience performing in a variety of settings. He was a member of Kim Nazaretov's Big Band, one of the best ensembles in the country. Samir has participated in many prestigious jazz festivals such as the All-Russia Festival of Military Big Bands where he received a Diploma of Chief from the Russia Interior Ministry. He also won 3rd prize at the 5th All-Russia Jazz Competition.

Samir Kambarov has experience teaching students of all levels in two different countries. Starting in 2010, he continued training scholars in Louisville and the area. Being a Graduate Teaching Assistant at University of Louisville School of Music gave Samir opportunities to practice and polish his teaching skills. He has had the opportunity to receive private instructions and perform with great American artists such as Antonio Hart, Jeff Hamilton, Eddie Gomez, Lou Donaldson, Eric Alexander, and many others.

Currently Samir is teaching at the University of Louisville School of Music, playing around the area, and working on a few projects related to jazz studies and jazz improvisation.

KRISTA WALLACE-BOAZ, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as chair of the Faculty Senate and is Faculty Trustee on the University Of Louisville Board Of Trustees. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*, she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University

ARTIST BIOGRAPHIES

DR. MATT EVANS is an award-winning soloist, chamber musician, educator, and arranger who has performed and taught across the globe. Currently a saxophonist in the U.S. Army Band “Pershing’s Own,” Matt is Instructor of Saxophone at Virginia Commonwealth University. Matt is a founding member of Project Fusion, the Zzyzx Quartet, and the Eastman Saxophone Project. A new music enthusiast, Matt has commissioned over 30 new works for saxophone by American composers, served as president of OSSIA New Music, and is a core member of the [Switch- Ensemble]. Matt studied with Dr. Otis Murphy and Dr. Chien-Kwan Lin at the Indiana University Jacobs School of Music and Eastman School of Music, respectively, earning a Performer’s Certificate from both institutions. Matt is Yamaha Performing Artist and a D’Addario Woodwinds Artist-Clinician.

DR. ADAM MCCORD is Assistant Professor of Saxophone at the University of Louisville School of Music where he teaches applied saxophone, saxophone ensembles, saxophone pedagogy and saxophone literature. During the Spring 2015 semester he served as Otis Murphy’s sabbatical replacement at Indiana University Jacob’s School of Music, and he has been a guest professor at the University of North Carolina School of the Arts. Thrice nominated as a Faculty Favorite at the University of Louisville, he has a passion for education and his students’ musical development. Additionally, he has served on the faculties of Miami University, Ohio Northern University, Wittenberg University, and Wake Forest University, and for five years he was an Associate Instructor of Saxophone at Indiana University. He has maintained an active performance profile as well as educational profile, having taught clinics and given recitals across the US, and he has taught all five woodwinds to students of all ages and abilities.

Dr. McCord completed the Doctor of Music degree at Indiana University in December 2015, where his primary studies were with Otis Murphy; additional mentors include David N. Baker, J. Peter Burkholder, and Thomas Walsh. He received the Master of Music degree also from IU, earning the Performer’s Certificate, IU’s highest performance honor, and was winner of IU’s Concerto Competition, performing to critical acclaim. Dr. McCord received the Bachelor of Music degree, summa cum laude, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro, where his teachers were Steven Stusek and Craig Whittaker, and where he was also winner of the annual concerto competition.

Recent performances include the XVIII World Saxophone Congress in Zagreb, Croatia, the 41st US Navy Band International Saxophone Symposium in Northern Virginia, the 16th WASBE International Conference in San Jose, the 2010 KMEA In-Service Convention, the XIV World Saxophone Congress in Ljubljana, Slovenia, the XIII World Saxophone Congress in Minneapolis, as well as many North American Saxophone Alliance Biennial conferences. He participated in the 2003 International Saxophone Chamber Music Festival held

UNIVERSITY OF LOUISVILLE SAXOPHONE STUDIOS

Katelyn Blasinski	BMEd/Jazz Track	Senior	Elburn, IL
Jay Branaman	BMEd	Junior	Jeffersonville, IN
Joshua Dicky	MM Jazz Perf.	1st year	Ft. Mitchell, KY
Mackenzie Eck	BM Perf.	Senior	Goshen, KY
Chloe Frederick	BMEd	Sophomore	Shelbyville, KY
Andrew Harris	BMEd	Freshman	Ft. Mitchell, KY
Ahren Hess	BM Jazz Perf.	Junior	Paducah, KY
Wesley Kane	MM Saxophone Perf.	2 nd year	Laurel, MD
Isaiah Kuamoo	BMEd	Junior	Elizabethtown, KY
Jason Knuckles	BM Jazz Perf.	Sophomore	Atlanta, GA
Jeremy Lanas	BM Jazz Perf.	Sophomore	Hendersonville, TN
Johnson Machado	MM Jazz Perf.	1 st year	Goiania, Brazil
Ni’Kerrion McDonald	BA Music in New Media	Freshman	Lexington, KY
Maddie McGinnis	BM Therapy	Sophomore	Union, KY
Danny Nail	MM Jazz Perf.	2 nd year	Villa Hills, KY
Marissa Ortiz	BMEd	Senior	Louisville, KY
Gracie Proctor	BM Therapy	Freshman	Wilmore, KY
Kelsey Richardson	BMEd	Sophomore	Mt. Washington, KY
Donnie Robbins	MM Wind Conducting	1 st year	Ft. Mitchell, KY
Ben Sevy	MM Jazz Perf.	1 st year	Berthoud, CO
Isaac Stephens	BM Jazz Perf.	Senior	Greenup, KY
Tanner Swift	BMEd/Jazz Track	Sophomore	Louisville, KY
Madison Wallace	BMEd	Sophomore	Union, KY
Nathan Witte	BMEd	Senior	Corinth, KY

SAXOPHONE SUNDAY: ADAM McCORD

Sunday, January 26, 2020 at 5:00 p.m.

Bird Recital Hall

Adam McCord, *saxophone*

Krista Wallace-Boaz, *piano*

Sonata, op. 29 (1970) Robert Muczynski (1929-2010)
Andante maestoso
Allegro energico

Sonatine (1947) Claude Pascal (1921-2017)

Aria (1936) Eugène Bozza (1905-1991)

MOVE (2019) Steve Rouse (b. 1953)
Bounce
Glide
Whirl
Float
Spin

Pièce en forme de Habanera (1907) Maurice Ravel (1875-1937)
arr. Viard

Klonos (1993) Piet Swerts (b. 1960)

*Adam McCord is a Yamaha and D'Addario Artist
and plays exclusively on D'Addario Reserve Reeds.*

SAXOPHONE SUNDAY: MATT EVANS

Sunday, January 26, 2020 at 8:00 p.m.

Bird Recital Hall

Matt Evans, *saxophone*

Wei-Han Wu, *piano*

Adam McCord, *saxophone*

Tableaux de Provence (1948-1955) Paule Maurice (1910-1967)
Farandole des jeunes filles
Chanson pour ma mie
La bohémienne
Des alyscamps l'âme soupire
Le cabridan

Barcarole (1964) Wolfgang Jacobi (1894-1972)

Adam McCord, *saxophone*

this is this is this is (2009-2010) Eric Wubbels (b. 1980)

JAZZ COMBOS

I Mean You

Thelonious Monk (1917-1982)

Blues by Five

Red Garland (1923-1984)

ROY HARGROVE COMBO

Mike Tracy, *director*

Johnson Macahdo, *saxophone*

Charlie Noderer, *trumpet*

Matheus Pagliacci, *piano*

Mark McLean & Tullio Cunha, *guitars*

Camron Gooden, *bass*

Jeremy Rochman, *drums*

Dear Old Stockholm

Miles Davis (1926-1991)

Simple Samba

Jim Hall (1930-2013)

MILES DAVIS COMBO

Anslyn Banks, *directors*

Jason Knuckles & Joshua Dickey, *saxophones*

Mayur Gurukkal, *trumpet*

Jonny Simpson, *piano*

Steven Anto & Joe Gomez, *guitars*

Jailynn Lake, *bass*

Fiona Palensky, *drums*

I'll Be Seeing You

Sammy Fain (1902-1989)

Joshua

Victor Feldman (1934-1987)

RYAN KISOR COMBO

Gabe Evens, *director*

Jeremy Lanas, *saxophone*

Isaac Stephens, *saxophone & trumpet*

Beto Silva & Carter Scofield, *guitars*

Tyler Paperniak, *bass*

Frank Morrison, *drums*

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UPCOMING EVENTS

*All events are held at the School of Music on the University of Louisville
Belknap Campus and are free and open to the public, unless otherwise noted.
Events are subject to change.*



Clarinet Works: A Study Through the Words of the Note Man. He received a MM in clarinet performance and a BA with distinction in English from the University of Washington. His principal teachers include Michael Webster, William McColl, Richard Gellman, and Scott Wright.

Nelson is a Buffet Crampon Artist/Clinician and D'Addario Woodwinds Artist. He performs on a set of Buffet Légende GL clarinets, and he uses D'Addario Reserve reeds exclusively.

Oboist **JAYNE DRUMMOND** has performed extensively with professional orchestras across the United States and has collaborated on various recording projects. Ms. Drummond is an active chamber musician and has been invited to perform at festivals around the world, including the Gentse Vleugels Festival in Belgium and the Beyond the Music Festival in Spain. She is a founding member of the Alpine Chamber Winds, whose performances are widely acclaimed. Committed to music education, she has been on faculty at Utah Valley University, Salt Lake Community College, Tuacahn Summer Symphonic Institute, and currently serves as oboe faculty at Belarmine University. Ms. Drummond completed her doctoral work in oboe performance at the University of Utah and earned a Master of Music degree from Rice University. She holds a Bachelor of Music degree from the University of Washington. Her primary teachers include such influential American oboists as John Delancie, Nathan Hughes, Robert Atherholt, and Robert Stephenson.

DAVID GEORGE is a native of Louisville, Kentucky and received his degree in Piano Performance at the University of Louisville where he has worked as Staff Pianist for the Vocal and Clarinet Department for the past 25 years. He also serves on the Piano Faculty at Bellarmine University. Some of his musical collaborations include The Kentucky Center Governor's School for the Arts, Louisville Orchestra, Kentucky Opera, and University of Louisville Opera Theatre. David feels blessed to have shared the stage with many great artists including bass-baritone Sir Bryn Terfel, composer Jake Heggie, and Irish tenor Anthony Kearns, with whom he had the honor of performing at the pre-mass concert for Pope Francis in Philadelphia in 2015. Often found on the concert stage, David performs regularly with musicians in both public and private venues as a chamber musician and accompanist, and has performed in a multitude of settings both in the U. S. and abroad.



MATTHEW NELSON

clarinet

with

JAYNE DRUMMOND, oboe
DAVID GEORGE, piano



FACULTY ARTIST SERIES
Tuesday, January 28, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

Time Pieces, Op. 43

Robert Muczynski
(1929 – 2010)

- I. Allegro risoluto
- II. Andante espressivo
- III. Allegro moderato
- IV. Andante molto, Allegro energico

A Murmuration of Starlings (2018)

Marc Satterwhite
(b. 1954)

- I. An Exaltation of Larks
- II. A Charm of Goldfinches
- III. A Murder of Crows
- IV. A Murmuration of Starlings

PAUSE

Meditation on the Death of Elvis Presley, Op. 36

Robert Matthew-Walker
(b. 1939)

Sonatina (1981)

Joseph Horowitz
(b. 1926)

- I. Allegro calmato
- II. Lento, quasi andante
- III. Con brio

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Thank you.

ARTIST BIOGRAPHIES

Hailed for his “astounding range and virtuosity” (*CD HotList*), **MATTHEW NELSON** is Associate Professor of Clarinet at the University of Louisville, where he performs with the Louisville Winds woodwind quintet and the Grawemeyer Players contemporary music ensemble. He maintains an international profile as both performer and pedagogue, with engagements as invited professor on the faculties of the Beyond the Music International Chamber Music Festival, the Conservatorio Superior de Música de Castilla-La Mancha, and the *Curso Internacional “Eduardo Ocón”* in Spain. He performed recently at prestigious venues in Russia and Mongolia, also presenting master classes at the Rostov State Conservatory in Rostov and at the Mongolian State Conservatory in Ulaanbaatar. He has performed as guest principal clarinet with the Virginia and Utah Symphonies, and his performances throughout the United States, Europe, and Asia include international competitions and premieres.

Nelson recently released a CD of lesser-known Romantic works for clarinet and piano on the Soundset label with Utah Symphony pianist Jason Hardink. Their interpretation of Felix Draeseke’s Sonata garnered rave reviews from the Internationale Draeseke Gesellschaft, who will promote the recording in their upcoming annual publication, while critics describe the album in its entirety as a “superb exposition” (Colin Clarke) and praise the performers’ “great virtuosity and excellent style” (Maria Nockin). Nelson’s debut solo CD release, *Meditations and Tributes*, was lauded as “an unreserved success” (*Fanfare*), demonstrating a “staggering command of the instrument” (*textura*). He has recorded as a soloist or chamber musician for the Soundset, Centaur, Parma, and Albany labels.

Prior to his appointment at the UofL, Nelson held the position of principal clarinet with the Utah Chamber Orchestra (Ballet West). He served on the faculty of Utah Valley University for five years, where he was a founding member of the critically acclaimed Alpine Chamber Winds woodwind quintet. He was a NOVA Chamber Music Series artist from 2011 – 2014, and he also held an artist/faculty position at the Tuacahn Summer Symphonic Institute in St. George, UT. In 2013 he gave master classes and performed at the *Instituto para el Desarrollo Musical* in Castellón, Spain.

Nelson’s frequent chamber music collaborations have reached enthusiastic audiences at the Schumann Festival, the Gentse Vleugels Festival, the Utah Music Festival, the Beethoven Festival Park City, and the Park City International Music Festival. He has also performed at the International Clarinet Association’s annual *ClarinetFest* in Knoxville, Ostend, Orlando, Lawrence, Baton Rouge, Assisi, Tokyo, and Washington, D.C. He premiered works by Marc Satterwhite and Bent Sørensen at the ICA conferences (Orlando, Ostend, and Knoxville). An advocate of new music, Nelson has worked closely with many prominent contemporary composers, including Kaija Saariaho, Shulamit Ran, Steve Rouse, Marc Satterwhite, Krzysztof Wolek, William O. Smith, Agata Zubel, Joël-François Durand, Bruce Quaglia, Morris Rosenzweig, Diane Thome, Dan Welcher, and Eric Flesher.

Nelson completed his doctoral work in clarinet performance at Rice University’s Shepherd School of Music in 2009 with his thesis, *Morton Feldman’s*

UNIVERSITY WIND SYMPHONY
Frederick Speck, *Director*

FLUTES

Cameron Bilek
Hannah Iglehart
Emily Laninga
Katelin McDonald*
Anna Vander Boon

OBOES

Da Eun Ahn*
Jackson Brummett
Stephanie Hile

BASSOONS

Rebekah McKinley*
Tyler Self
Nathan Shepherd

CLARINETS

Robert Acosta*
Caroline Dyer
Austin Glover
Kelly Hayden
Elise Piecuch
Beth Sargent
Carley VanMeter
Rachel Wilson

BASS CLARINETS

Chandler Craine*
Josh Mayfield

ALTO SAXOPHONES

Katelyn Blaszyński
Mackenzie Eck*
Wesley Kane

TENOR SAXOPHONE

Nathan Witte

BARITONE SAXOPHONE

Donnie Robbins

HORNS

Michael Coleman
Matt Howard*
Hayden LaVelle
Natalie Karrick
Ben Taylor

TRUMPETS

Austin Cunningham
Gabriel Edwards
Nick Felty
Angel Gross
Lane Myers*
Dylan Teel

TROMBONES

Taylor Clapp
Joshua Lang*
Hunter Snow

BASS TROMBONE

Carter Woosley

EUPHONIUMS

Alex Castillo
Noah Centers*
Elexia Murry

TUBAS

Bryan Butora
Griffin Wilson*

PERCUSSION

Luke Anderson
Cole Gregory
Thaddeus Harris
Seth Perkins
Dalton Powell
Sam Riddick

DOUBLE BASS

Alexander Shinn

PIANO

Forest Clevenger

*Names are listed
in alphabetical order.*

** denotes section principals*



KMEA PREVIEW

LAFAYETTE HIGH SCHOOL WIND SYMPHONY

Charles M. Smith, *Director of Bands*
Robert Dee Bishop, *Associate Director of Bands*
Aaron Jones, *Associate Director of Bands*

UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, *Director*

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Thank you.



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Wednesday, January 29, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

The Lafayette Wind Symphony

Charles M. Smith, *Director of Bands*

Robert Dee Bishop, *Associate Director of Bands*

Aaron Jones, *Associate Director of Bands*

Symphonic Metamorphosis
Of Themes by Carl Maria von Weber Paul Hindemith (1895-1963)
transcribed by Keith Wilson

Rhosymedre Ralph Vaughn Williams (1872-1958)
transcribed by Walter Beeler

The Free Lance March John Philip Sousa
(1854-1932)

University of Louisville Wind Symphony

Frederick Speck, *Director*

The Blessing of Light (2019) Jodie Blackshaw
(b. 1971)

A Bouquet for Rabbie Burns (2009/2014-15) Marc Satterwhite
(b. 1954)

*Amang the Trees, and Humming Bees
Jig*

Amy I. Acklin, Associate Director of Bands, *conductor*

Harvest: Concerto for Trombone, Part I (2009) John Mackey
(b. 1973)

Brett Shuster, Professor of Trombone, *soloist*

Festive Music of Prague (1995) Zdeněk Lukáš
(1928-2007)

Jason Cumberledge, Assistant Director of Bands, *conductor*

March, "The Glory of the Yankee Navy" (1909) John Philip Sousa
(1854-1932)

THE LAFAYETTE WIND SYMPHONY

Charles M. Smith, *Director of Bands*

Robert Dee Bishop, *Associate Director of Bands*

Aaron Jones, *Associate Director of Bands*

FLUTES

Shannon James AS
Brooke Cole AS HB
Grace Hughes AS HB
Ellie Adams AS HB
Hayden Arnold AS HB
Jenna James HB
Maire Birdwell AS HB
Mili Araki

TRUMPETS

Gabriel Curtis AS HB HBJ
Andy Waters AS HB HBJ
Jackson Greene AS HB HBJ
Paul McGee AS HB HBJ
Alden Beers
Chase Myers HB
Lydia Luciano HB
Tess Wampler

OBOES

Sarah Perry AS
Ella Tomb HB
Amanda Woolum HB

HORNS

Anna Keplinger AS HB
Josiah McKinney AS
Jacqueline Mullins AS
Anna Compton HB

BASSOONS

Phenex Schwarz-Ward ASJ HBJ
Flannery Rayens AS HB
Niya Gates

TROMBONES

Colin Ferguson ASJ HB HBJ
Eli Lane AS HB HBJ
Ben Weathers AS HB HBJ
Luke Nuzzo ASJ HB HBJ
Ian Connelley

CLARINETS

Isabelle Lin AS
Brandon Wang AS HB
Eleanor Scripps AS
Islam Abushareah AS HB
Jenna Fugazzi AS
McKenzie Mullikin AS HB
Kaitlyn Wild HB
Brienna Nguyen HB

EUPHONIUMS

Allen Ross HB
Kaleb Davenport
Ramsey Barks HB

TUBAS

Luke Ransom AS
Jackson Smith HB

BASS CLARINETS

Emery Grimm HB
Brittany Nguyen
Islam Abushareah

CONTRA BASS CLARINET

Jasmine Brown

ALTO SAXOPHONES

Dalton Stanland ASJ HBJ
Jack Savage
Isaac Peck
Hiroshi Hunter ASJ HB HBJ

TENOR SAXOPHONE

Angel Aguilar AS HB
Kiarah Raglin

BARITONE SAXOPHONE

Jacob Gravitt

PERCUSSION

Kason Caswell ASJ HB HBJ
Jackson Arnold
Addyson Kirkhope HB
Rachel Schade AS HB
Colin Neal AS
Caleb Ewing
Adam Inouye HB
Aaron Creech

AS - KMEA All-State Band 2020
ASJ - KMEA All-State Jazz 2020
HB - District 7 Honor Band 2020
HBJ - District 7 Honor Jazz 2020

UNIVERSITY COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO 1

Olivia Andrews
Sarah Byrd
Brittany Carwile
Mea Graham
Savannah Knapp
Emma Pinkley
Sylvia Iman Santoso*

SOPRANO 2

Rachel Barber
Lorin Bridges
Lauren Curtsinger
Seungah Kwon*#
Molly Melahn
Sarah Moser
Haylie Sawyers
Reagan Shourds
Ashley Stephens

TENOR 1

Michael Colavita*#
Benjamin Horman
JT Roy

TENOR 2

Tyler Carnes
Nicholas Claussen
Dylon Crain
Matthew Houston
James Layton
Adrian Lopez
Ethan Murphey

ALTO 1

Kaitlyn Beard
Emily Brumley
Sydney Davenport
Jill Felkins
Riley Ferretti
Adelaide Hincks
Hannelore Mehler
Seunggyeong Seo*#
Hannah Wade

ALTO 2

Reagan Bunce
Amelia Hurt
Katie Jordan
Madison Offenberger
Emily Spradling
Rachel Turnbull
Tamia Yates

BASS 1

Connor Bland
Cameron Carnes
Benjamin Carter
Jonah Carter
Andrew Chapman
Andrew Durham
K. Alex Hatton
Lattie Neely
Isaac Pendley
Samuel Ritchie

BASS 2

Carter Cantrell
Jimmy Cluxton
Austin Echols*#
Juntao Qiu
Troy Sleeman
Spencer Smith
Noah VanRude

* graduate student
section leader



UNIVERSITY SYMPHONY ORCHESTRA

KIMCHERIE LLOYD, Music Director

*featuring the Dr. T. Y. Huang & Mary Huang
2019-2020 Aria & Composition Competition Winners*

DEREK DOUGLAS CARTER, composer
ANDREW DURHAM, tenor

with

UNIVERSITY COLLEGIATE CHORALE
KENT HATTEBERG, Director

UNIVERSITY CHORUS
WON JOO AHN, Director

EMILY ALBRINK-KATZ, soprano
KATHERINE CALCAMUGGIO DONNER, alto
RICKY LYNN CASE II, tenor
CHAD SLOAN, bass

Thursday, January 30, 2020
Comstock Concert Hall
8:00 p.m.



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PROGRAM

dreamscape no. 3 (2019)

Derek Douglas Carter
(b. 1994)

2019-2020 COMPOSITION COMPETITION WINNER

Composition Competition Sponsored by Dr. T. Y. Huang & Mary Huang

“Hai già vinta la causa!”

Wolfgang Amadeus Mozart
(1756-1791)

from *Le Nozze di Figaro* (*The Marriage of Figaro*)

Andrew Durham, *tenor*

2019-2020 ARIA COMPETITION WINNER

Aria Competition Sponsored by Dr. T. Y. Huang & Mary Huang

The School of Music is grateful to

Dr. T.Y. Huang and Mrs. Mary Huang for their financial support in recognizing the winner of the annual Concerto Competition. Gifts to the School of Music, both for scholarships and other purposes, play a critical role in the success of our mission to educate the finest music professionals.

Thank you to Dr. and Mrs. Huang and to all of our donors for their support of the UofL School of Music.

Mass in C Major, Op. 86 (1807)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Ludwig van Beethoven
(1770-1827)

Emily Albrink-Katz, *soprano*
Katherine Calcamuggio Donner, *alto*
Ricky Lynn Case II, *tenor*
Chad Sloan, *bass*
University Chorus
University Collegiate Chorale

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Thank you.

UNIVERSITY CHORUS

Won Joo Ahn, *Director*

SOPRANO I

Faith Abbleby
Bryanna Blessinger
Abigail Brown
Julia Clements
Kerry Mullaney
Katie Radtke
Sylvia Iman Santoso*
Kate Williams

SOPRANO II

Meredith Ailiff
Grayson Brown
Aaliyah Bryant
Rebekah Canary
Sydney Dunigan
Annie Dye
Julia Hardebeck
Briana Hightower
Brooklyn Ivey
Seungah Kwon*
Kaitlyn Miller
Izzy Osborne
Elise Scullin
Jensen Self
Danielle Sinkhorn
Elaine Slusser
Asia Vincent

TENOR I

Michael Colavita*
Brandon Sommerville
Max Taylor

TENOR II

Jose Herrera
Kevin Parr
Grant Tambling

ALTO I

Olivia Bickford
Abby Laughlin
Brooke Lynch
Sarah Martel
Kennedy McCollam
Cheyenne Norris
Hope Patrick
Seunggyeong Seo*
Caroline Snyder
Sela Sin
Emma Treganowan
Emily Wethington
Peony Zhao

ALTO II

Rachel Ford
Gemma LaVelle
McKenzie McQuillen
Jessica Newman
Emily Wittman

BASS I

Henry Davidson
Dylan Gambill
Zachary Fogarty
Noah Mayfield
Brett Voth

BASS II

Austin Echols*
Jake Giles
Liam Hedrick
Will Richards
Oliver Sayani
Jack Segal

* *graduate student*

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III, *Conducting Graduate Teaching Assistant*

Lee Hyunchul, Derek Carter, Johannes Visser,

& Brad Jopek, *Assistant Conductors*

VIOLIN I

Rose Crelli*
Misaki Hall
Victoria Smith
Aimee Quinn
Kelly Sieberts
Gabriela Trindade
Blakely Burger

BASS

Thomas Pratt*
Tina Slone
John Anderson
Arlen Faulkner
Aiden Terry
Andrew Van Meter
Michael Dennis
Jonathan Kaiser

TRUMPET

Jeff Doll*
Lane Myers
David Deacon
Nick Felty

TROMBONE

Josh Lang*
Taylor Clapp

VIOLIN II

Emilia Carter*
Samantha Lamkin
Allie Hagan
Sabrina Lindsey
Hannah Gibson
Victoria Kovacs
Jack Downs
Lauren Smith

FLUTE

Cameron Bilek*
Hannah Iglehart
Emily Laninga

BASS TROMBONE

Carter Woosley

TUBA

Griffin Wilson

OBOE

Stephanie Hile*
Jackson Brummett
Christopher Wolfzorn

PERCUSSION

Paul Pheifer
Kirk Knight
Miranda Phelps

VIOLA

Joseph Steinbart*
Adam Cecil
William Lamkin
Stephanie Laun
Nathaniel Jackson
Noah Muscle
Thomas Lotspeich

CLARINET

Robert Acosta*
Austin Glover
Elise Piecuch

LIBRARIAN

David Borman III
Lee Hyunchul

BASS CLARINET

Chandler Craine

MANAGERS

Kelly Sieberts
Elise Piecuch
Aimee Quinn
Gabriela Trindade

CELLO

Addie Hotchkiss*
Lize Dreyer
Bailey Holbrook
Roman Wood
Kenya Tovar
Will Goodwin
Nathan Tantasook
Daniel Risner
Logan Florence
Leah Preston
Etana Garfinkle

BASSOON

Rebekah McKinley*
Niko Wasdovich

HORN

Lizzie Cooksey*
Matt Howard
Michael Coleman
Hayden LaVelle
Ben Taylor
Natalie Karrick

^ *Concert Master*

* *Principal*

ARTIST BIOGRAPHIES

DEREK DOUGLAS CARTER (b. 1994, he/him) is a composer, conductor, and artist from Illinois. His music has been performed across the Midwest, New England, the South, as well as in Canada, Poland, and Spain. D. Carter has been a festival participant in the Charlotte New Music Festival, Synthetis Summer Courses, the Valencia International Performance Academy, the Loretto Project, and Domaine Forget. He has worked with ensembles and soloists including the Illinois State Symphonic Winds, University of Louisville Symphony Orchestra, University of Louisville Sinfonietta, Orchestra Enigmatic, Illinois State Concert Choir, Ensemble Dal Niente, Beo String Quartet, E-Mex Ensemble, Ensemble Paramirabo, Longleash Trio, Durward Ensemble, Orlando Cela, Parker Ramsey, Mieko Kanno, and a plethora of student performers.

While pursuing a BM in Music Composition and Theory at Illinois State, D. Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. Through his work with the composers collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists of many disciplines to create experimental new work, often incorporating text and speech in concert settings as well as theatrical elements in solo and small chamber pieces. In each piece there is a focus on the abstract, ineffable, and dreamlike nature of communication, emphasizing the role of a living human performing the work as well as musically noisy sounds they make. After finishing an MM in Music Composition at the University of Louisville in 2019, D. Carter is continuing his studies of music, now obtaining an MM in Orchestral Conducting under the supervision of Kimcherie Lloyd.

ANDREW DURHAM is a native of Paducah, Kentucky and is a student of Chad Sloan at the University of Louisville. While at UofL, he has been seen as Brack Weaver in Kurt Weil's *Down in the Valley* and Aeneas in Purcell's *Dido and Aeneas*. Along with these roles, Durham appeared as a soloist in the Bach Magnificat with the UofL Sinfonietta at the National Theatre of Costa Rica. He participated as a studio artist at the SongFest summer program of 2018 and has also been seen as Antonio in *Le nozze di Figaro* at the CCM Opera Bootcamp while performing in their concert of Mozart scenes and arias. In the spring, Durham will be seen as the title character in UofL Opera Theatre's production of Puccini's *Gianni Schicchi*.

DR. TY. HUANG is emeritus professor in the Department of Radiology, who retired from the University of Louisville School of Medicine in 2011. During his 32-year tenure at the University of Louisville Hospital, he served as a section chief of Neuroradiology and Vascular/Interventional radiology. Additionally, Dr. Huang was recognized with the Outstanding Faculty Award for Excellence in Teaching and the Man of the Hour Award. Dr. Huang and his wife, Mary Huang, who was a nurse and mid-wife, are avid supporters of the arts and are the sponsors of the University of Louisville School of Music Endowment which supports the Concerto Competition, Aria Competition, and Distinguished Guest Performing Artist Fund.

Hailed by The New York Times as “delightful and vocally strong and versatile,” **EMILY ALBRINK** is a soprano whose career sports esteemed collaborations with venerable composers and conductors such as James Levine, Plácido Domingo, Robert Spano, Marin Alsop, Jake Heggie, and John Musto. An alumna of the Young Artist Program at the Washington National Opera, Ms. Albrink has appeared there many times in roles including Gretel in *Hansel und Gretel*, Susanna in *Le Nozze di Figaro*, Sophie in *Werther*, and Frasquita in *Carmen*. She made her debut with Kentucky Opera as Adina in *L’Elisir d’Amore* and has returned to sing Musetta in *La Boheme*, Magnolia in *Show Boat*, Kitty Hart in *Dead Man Walking*, Yadviga in *Enemies, a Love Story*, and Micaela in *Carmen*. She has sung leading roles with Ash Lawn Opera, Cincinnati Opera, Opera Boston, Indianapolis Opera, and Chicago Opera Theater and has been a featured soloist with orchestras including the Boston Symphony, the Chicago Symphony, the Baltimore Symphony, and the Phoenix Symphony. Ms. Albrink made her Carnegie Hall debut opposite Dawn Upshaw as Nuria in *Ainadamar* with the Orchestra of St. Luke’s and her Alice Tully Hall debut singing *Knoxville: Summer of 1915* with the Philharmonic Orchestra of the Americas. Ms. Albrink made her international debut with a 10 day tour of China as the soprano soloist in Brahms’ *Requiem*. She is on the voice faculty at the University of Louisville School of Music.

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Club and the Anna Sosenko Trust.

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presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Brahms *Symphony No. 4 in E minor*, Berlioz *Symphony Fantastique*, Elgar *Enigma Variations*, Franck *Symphony in D Minor*, Beethoven *Eroica Symphony*, and Shostakovich *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent operas include *Don Giovanni*, *Dialogues of the Carmelites*, *Così fan tutte*, *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro* and *Dido & Aeneas*.

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The Chorale has appeared at a number of state, regional, and national conferences and conventions. They served as a demonstration choir at the 2011 National ACDA Convention in Chicago, and performed in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. The Chorale also performed at the National Collegiate Choral Organization (NCCO) National Convention in Cincinnati in 2008, the National Convention of the Music

Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998).

Several of the Chorale members also participate in the Cardinal Singers, the chamber choir of the University of Louisville. The Cardinal Singers performed at NCCO conventions in 2015 (Portland) and 2011 (Ft. Collins), and at ACDA conventions in 2017 (Minneapolis), 2016 (Chattanooga), 2013 (Dallas), 2012 (Winston-Salem), in the feature major works concerts in 2009 (Oklahoma City), in the Headliner Concert in 2008 (Louisville), and 2004 (Nashville). They have been featured at several international symposia and festivals, and have competed in numerous international competitions. Their recent festival highlights include their performances at the 2019 Seoul Oratorio Festival, (where they also joined with orchestra and choruses from Korea in the performance of Felix Mendelssohn's *Elijah*), the Xi'an International Choral Festival (Xi'an, China, 2017), the 13th China International Choral Festival (Beijing, China, 2016), the Taipei International Choral Festival (Taiwan, 2015, 2010), the Singapore International Choral Festival (2015), the Cuba/United States Choral Symposium (Havana, 2012), the Beijing International Choral Festival (China, 2010), and the 7th World Symposium on Choral Music (Kyoto, Japan, 2005). They have been invited as one of eight international choirs to participate in the *Fest der Chorkulturen 2020 Berlin* in celebration of the 250th anniversary of the birth of Beethoven in conjunction with the Rundfunkchor Berlin.

The Chorale and Cardinal Singers have recently premiered works by Ily Matthew Maniano, Andrej Makor, Ivo Antognini, Ēriks Ešenvalds, Vytautas Miškinis, Vaclovas Augustinas, Grzegorz Miśkiewicz, University of Louisville faculty composer Marc Satterwhite, and several works by young composers, including composition students at the University of Louisville.

PROGRAM NOTES

Stillness reveals the secrets of eternity.¹ The happiness of the bee and the dolphin is to exist. For man it is to know that and to wonder at it.² We do not exploit our dolphins for profit.³ Only by observing the laws of nature can mankind avoid costly blunders in its exploitation. Any harm we inflict on nature will eventually return to haunt us.⁴ This is a reality we have to face. It takes time because the habitual response to that is very deep. It goes back to our earliest responses as babies.⁵ To make a prairie it takes a clover and one bee, One clover, and a bee, And revery. The revery alone will do, If bees are few.⁶ Hygge offers space for both reverie and relatedness. The heat of an open fire draws us close. Its shadow gives us a place to hide and softens our gaze.⁷ We have to talk about liberating minds as well as liberating society.⁸

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UNIVERSITY
SYMPHONY ORCHESTRA
KIMCHERIE LLOYD, Music Director

*featuring the Dr. T. Y. Huang & Mary Huang
2019-2020 Aria & Composition Competition Winners*

DEREK DOUGLAS CARTER, composer
ANDREW DURHAM, baritone

with
UNIVERSITY COLLEGIATE CHORALE
KENT HATTEBERG, Director

UNIVERSITY CHORUS
WON JOO AHN, Director

EMILY ALBRINK, soprano
KATHERINE CALCAMUGGIO DONNER, mezzo-soprano
RICKY LYNN CASE II, tenor
CHAD SLOAN, baritone

Thursday, January 30, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

dreamscape no. 3 (2019)

Derek Douglas Carter
(b. 1994)

2019-2020 COMPOSITION COMPETITION WINNER

Composition Competition Sponsored by Dr. T. Y. Huang & Mary Huang

“Hai già vinta la causa!”
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Andrew Durham, *baritone*

2019-2020 ARIA COMPETITION WINNER

Aria Competition Sponsored by Dr. T. Y. Huang & Mary Huang

*The School of Music is grateful to Dr. T.Y. Huang and Mrs. Mary Huang
for their financial support in recognizing the winner of the annual Aria, Composition, and Concerto Competitions.
Gifts to the School of Music, both for scholarships and other purposes, play a critical role in the success of our mission
to educate the finest music professionals. Thank you to Dr. and Mrs. Huang and to all of our donors for their support
of the UofL School of Music.*

Mass in C Major, Op. 86 (1807)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Ludwig van Beethoven
(1770-1827)

Emily Albrink, *soprano*
Katherine Calcamuggio Donner, *mezzo-soprano*
Ricky Lynn Case II, *tenor*
Chad Sloan, *baritone*
University Chorus
University Collegiate Chorale

ARTIST BIOGRAPHIES

DEREK DOUGLAS CARTER (b. 1994, he/him) is a composer, conductor, and artist from Illinois. His music has been performed across the Midwest, New England, the South, as well as in Canada, Poland, and Spain. D. Carter has been a festival participant in the Charlotte New Music Festival, Synthetis Summer Courses, the Valencia International Performance Academy, the Loretto Project, and Domaine Forget. He has worked with ensembles and soloists including the Illinois State Symphonic Winds, University of Louisville Symphony Orchestra, University of Louisville Sinfonietta, Orchestra Enigmatic, Illinois State Concert Choir, Ensemble Dal Niente, Beo String Quartet, E-Mex Ensemble, Ensemble Paramirabo, Longleash Trio, Durward Ensemble, Orlando Cela, Parker Ramsey, Mieko Kanno, and a plethora of student performers.

While pursuing a BM in Music Composition and Theory at Illinois State, D. Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. Through his work with the composers collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists of many disciplines to create experimental new work, often incorporating text and speech in concert settings as well as theatrical elements in solo and small chamber pieces. In each piece there is a focus on the abstract, ineffable, and dreamlike nature of communication, emphasizing the role of a living human performing the work as well as the musically noisy sounds they make. After finishing an MM in Music Composition at the University of Louisville in 2019, D. Carter is continuing his studies of music, now obtaining an MM in Orchestral Conducting under the supervision of Kimcherie Lloyd.

ANDREW DURHAM is a native of Paducah, Kentucky and is a student of Chad Sloan at the University of Louisville. While at UofL, he has been seen as Brack Weaver in Kurt Weill's *Down in the Valley* and Aeneas in Purcell's *Dido and Aeneas*. Along with these roles, Durham appeared as a soloist in the Bach *Magnificat* with the UofL Sinfonietta at the National Theatre of Costa Rica. He participated as a studio artist at the SongFest summer program of 2018 and has also been seen as Antonio in *Le nozze di Figaro* at the CCM Opera Bootcamp while performing in their concert of Mozart scenes and arias. In the spring, Durham will be seen as the title character in UofL Opera Theatre's production of Puccini's *Gianni Schicchi*.

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RICKY LYNN CASE II is a proud Louisville native. He attended the University of Louisville and studied under Daniel Weeks. During his time at the University of Louisville, he was highly involved with the Opera Theatre, where he had numerous opportunities to collaborate with composers such as Jake Heggie and Daron Hagen. He performed in the Collegiate Chorale and the Cardinal Singers, and was often featured as a soloist with these ensembles. He has performed locally with the Kentucky Opera, Louisville Orchestra, Louisville Chorus, and the former Choral Arts Society of Louisville. Case is currently a Director of Children's Choirs at Second Presbyterian Church where he enjoys sharing the love of music with others. He is a lover of choral music and an avid supporter of the arts in Louisville.

American baritone **CHAD SLOAN** is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In the 2018-2019 season, Chad performed the role of Ponchel in Arizona Opera's production of Kevin Puts' *Silent Night*, baritone solos in the Louisville Orchestra *Messiah*, premieres at the Mostly Modern Festival in Saratoga Springs, NY and recitals in Louisville and Montana. Previous seasons have included performances of *Carmina Burana* with Columbia Pro Cantare, Flagstaff Symphony, Fox Valley Symphony, Lexington Philharmonic and Midland Symphony, Bach's *Weihnachts-Oratorium* with Louisville Choral Arts Society and Bourbon Baroque, Brahms' *Liebeslieder Waltzer* at Twickenham Music Festival, Britten's *War Requiem* at Lawrence Conservatory, frequent collaborations with Louisville Orchestra in their *Heroes & Villains* and *War + Peace* concerts, Bernstein's *Mass*, William Walton's *Façade*, songs of Robert Schumann, and as baritone soloist in performances of Mozart, Beethoven and Bach with the Bach Festival Society of Winter Park. Chad has been heard in leading roles in opera companies across the country including Kentucky Opera, Wolf Trap Opera, Atlanta Opera, Aspen Opera Theater, Utah Opera, Dayton Opera, Anchorage Opera, Opera Memphis, Santa Fe Opera, Tacoma Opera and Arizona Opera. Chad is Associate Professor of Voice at the University of Louisville School of Music.

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KENT HATTEBERG is Director of Choral Activities at the University of Louisville, where he directs the Collegiate Chorale and Cardinal Singers, administrates the master's program in choral conducting, and teaches graduate and undergraduate courses in conducting, choral literature, and choral techniques. He earned the Bachelor of Music degree in piano and voice *summa cum laude* from the University of Dubuque and the master's and doctoral degrees in choral conducting from The University of Iowa, where he studied with Don V Moses and directed the renowned Old Gold Singers. Named a Fulbright Scholar in 1990, Dr. Hatteberg studied conducting in Berlin while pursuing research on Felix Mendelssohn. He conducted the world premiere of Mendelssohn's Gloria in 1997. He has taught at Sam Houston State University in Huntsville, TX, Washington High School in Cedar Rapids, IA, and Solon Jr.-Sr. High in Solon, IA.

Dr. Hatteberg travels abroad regularly as a guest-conductor, adjudicator, or lecturer, most recently in Korea, Thailand, Poland, the Philippines, China, Hungary, Austria, and Spain, and he has conducted numerous All-States and Honor Choirs in the United States. He is co-director of the Kentucky Ambassadors of Music, a program that affords Kentucky students the opportunity to perform and tour in Europe. He is founder and artistic director of the Louisville Chamber Choir. He serves as Chorus Master for the Louisville Orchestra, and conducts annual performances of Handel's *Messiah* with the Louisville Orchestra and Louisville Chamber Choir.

Dr. Hatteberg received the University of Louisville Distinguished Faculty Award for Scholarship, Research, and Creative Activity in the Performing Arts in 2015 and 2010, the KCDA Robert A. Baar Award for choral excellence in 2008, and the University of Dubuque Career Achievement Award in 2008. He was named KMEA College/University Teacher of the Year in 2004 and a University of Louisville Faculty Scholar in 2002.

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dreamscape no. 3 (2019)

Derek Douglas Carter (b. 1994)

Stillness reveals the secrets of eternity.¹ The happiness of the bee and the dolphin is to exist. For man it is to know that and to wonder at it.² We do not exploit our dolphins for profit.³ Only by observing the laws of nature can mankind avoid costly blunders in its exploitation. Any harm we inflict on nature will eventually return to haunt us.⁴ This is a reality we have to face. It takes time because the habitual response to that is very deep. It goes back to our earliest responses as babies.⁵ To make a prairie it takes a clover and one bee; One clover, and a bee, And revery. The revery alone will do, If bees are few.⁶ Hygge offers space for both reverie and relatedness. The heat of an open fire draws us close. Its shadow gives us a place to hide and softens our gaze.⁷ We have to talk about liberating minds as well as liberating society.⁸

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2. Jacques-Yves Cousteau
3. Fidel Castro
4. 习近平
5. Pauline Oliveros
6. Emily Dickinson
7. Louisa Thomsen Brits
8. Angela Davis

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III, *Conducting Graduate Teaching Assistant*

Lee Hyunchul, Derek Carter, Johannes Visser,

& Brad Jopek, *Assistant Conductors*

VIOLIN I

Rose Crelli*
Misaki Hall
Victoria Smith
Aimee Quinn
Kelly Sieberts
Gabriela Trindade
Blakely Burger

BASS

Thomas Pratt*
Tina Slone
John Anderson
Arlen Faulkner
Aiden Terry
Andrew Van Meter
Michael Dennis
Alex Shin
Jonathan Kaiser

TRUMPET

Jeff Doll*
Lane Myers
David Deacon
Nick Felty

TROMBONE

Josh Lang*
Taylor Clapp

VIOLIN II

Emilia Carter*
Samantha Lamkin
Allie Hagan
Sabrina Lindsey
Hannah Gibson
Victoria Kovacs
Jack Downs
Lauren Smith

FLUTE

Cameron Bilek*
Hannah Iglehart
Emily Laninga

BASS TROMBONE

Carter Woosley

TUBA

Griffin Wilson

OBOE

Stephanie Hile*
Jackson Brummett
Christopher Wolfzorn

PERCUSSION

Paul Pheifer
Kirk Knight
Miranda Phelps

VIOLA

Joseph Steinbart*
Adam Cecil
William Lamkin
Stephanie Laun
Nathaniel Jackson
Noah Muscle
Thomas Lotspeich

CLARINET

Robert Acosta*
Austin Glover
Elise Piecuch

LIBRARIAN

David Borman III
Lee Hyunchul

BASS CLARINET

Chandler Craine

MANAGERS

Kelly Sieberts
Elise Piecuch
Aimee Quinn
Gabriela Trindade
Christopher Wolfzorn

CELLO

Addie Hotchkiss*
Lize Dreyer
Bailey Holbrook
Roman Wood
Kenya Tovar
Will Goodwin
Nathan Tantasook
Daniel Risner
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BASSOON

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Matt Howard
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^ *Concert Master*

* *Principal*

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Thank you.

UNIVERSITY CHORUS

Won Joo Ahn, *Director*

SOPRANO I

Faith Abbleby
Bryanna Blessinger
Abigail Brown
Julia Clements
Kerry Mullaney
Katie Radtke
Sylvia Iman Santoso*
Kate Williams

SOPRANO II

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Grayson Brown
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Rebekah Canary
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Brooklyn Ivey
Seungah Kwon*
Kaitlyn Miller
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Elise Scullin
Jensen Self
Danielle Sinkhorn
Elaine Slusser
Asia Vincent

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Brandon Sommerville
Max Taylor

TENOR II

Jose Herrera
Kevin Parr
Grant Tambling

ALTO I

Olivia Bickford
Abby Laughlin
Brooke Lynch
Sarah Martel
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BASS I

Henry Davidson
Dylan Gambill
Zachary Fogarty
Noah Mayfield
Brett Voth

BASS II

Austin Echols*
Jake Giles
Liam Hedrick
Will Richards
Oliver Sayani
Jack Segal

* graduate student

UNIVERSITY COLLEGIATE CHORALE

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Olivia Andrews
Sarah Byrd
Brittany Carwile
Mea Graham
Savannah Knapp
Emma Pinkley
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Molly Melahn
Sarah Moser
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Tamia Yates

BASS 1

Connor Bland
Cameron Carnes
Benjamin Carter
Jonah Carter
Andrew Chapman
Andrew Durham
K. Alex Hatton
Lattie Neely
Isaac Pendley
Samuel Ritchie

BASS 2

Carter Cantrell
Jimmy Cluxton
Austin Echols*#
Juntao Qiu
Troy Sleeman
Spencer Smith
Noah VanRude

* graduate student
section leader



**UNIVERSITY
SYMPHONY ORCHESTRA**
KIMCHERIE LLOYD, Music Director

*featuring the Emeritus Professor T.Y. (Tsung-Yao) Huang & Mrs. Mary Huang
2019-2020 Aria & Composition Competition Winners*

DEREK DOUGLAS CARTER, composer
ANDREW DURHAM, baritone

with

COLLEGIATE CHORALE
KENT HATTEBERG, Director

UNIVERSITY CHORUS
WON JOO AHN, Director

EMILY ALBRINK, soprano
KATHERINE CALCAMUGGIO DONNER, mezzo-soprano
RICKY LYNN CASE II, tenor
CHAD SLOAN, baritone

Thursday, January 30, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

dreamscape no. 3 (2019)

Derek Douglas Carter
(b. 1994)

2019-2020 COMPOSITION COMPETITION WINNER

Composition Competition Sponsored by Emeritus Professor T.Y. (Tsung-Yao) Huang and Mrs. Mary Huang

“Hai già vinta la causa!” from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Andrew Durham, *baritone*

2019-2020 ARIA COMPETITION WINNER

Aria Competition Sponsored by Emeritus Professor T.Y. (Tsung-Yao) Huang and Mrs. Mary Huang

The School of Music is grateful to Emeritus Professor T.Y. (Tsung-Yao) Huang and Mrs. Mary Huang for their financial support in recognizing the winner of the annual Aria, Composition, and Concerto Competitions. Gifts to the School of Music, both for scholarships and other purposes, play a critical role in the success of our mission to educate the finest music professionals. Thank you to Emeritus Professor T.Y. (Tsung-Yao) Huang and Mrs. Mary Huang and to all of our donors for their support of the UofL School of Music.

Mass in C Major, Op. 86 (1807)

Ludwig van Beethoven
(1770-1827)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Emily Albrink, *soprano*
Katherine Calcamuggio Donner, *mezzo-soprano*
Ricky Lynn Case II, *tenor*
Chad Sloan, *baritone*
Collegiate Chorale
University Chorus

ARTIST BIOGRAPHIES

DEREK DOUGLAS CARTER (b. 1994, he/him) is a composer, conductor, and artist from Illinois. His music has been performed across the Midwest, New England, the South, as well as in Canada, Poland, and Spain. D. Carter has been a festival participant in the Charlotte New Music Festival, Synthetis Summer Courses, the Valencia International Performance Academy, the Loretto Project, and Domaine Forget. He has worked with ensembles and soloists including the Illinois State Symphonic Winds, University of Louisville Symphony Orchestra, University of Louisville Sinfonietta, Orchestra Enigmatic, Illinois State Concert Choir, Ensemble Dal Niente, Beo String Quartet, E-Mex Ensemble, Ensemble Paramirabo, Longleash Trio, Durward Ensemble, Orlando Cela, Parker Ramsey, Mieko Kanno, and a plethora of student performers.

While pursuing a BM in Music Composition and Theory at Illinois State, D. Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers to foster an interest in contemporary music in the local community. Through his work with the composers collective/experimental trio AmiEnsemble, D. Carter has continued to collaborate with more artists of many disciplines to create experimental new work, often incorporating text and speech in concert settings as well as theatrical elements in solo and small chamber pieces. In each piece there is a focus on the abstract, ineffable, and dreamlike nature of communication, emphasizing the role of a living human performing the work as well as the musically noisy sounds they make. After finishing an MM in Music Composition at the University of Louisville in 2019, D. Carter is continuing his studies of music, now obtaining an MM in Orchestral Conducting under the supervision of Kimcherie Lloyd.

ANDREW DURHAM is a native of Paducah, Kentucky and is a student of Chad Sloan at the University of Louisville. While at UofL, he has been seen as Brack Weaver in Kurt Weill's *Down in the Valley* and Aeneas in Purcell's *Dido and Aeneas*. Along with these roles, Durham appeared as a soloist in the Bach *Magnificat* with the UofL Sinfonietta at the National Theatre of Costa Rica. He participated as a studio artist at the SongFest summer program of 2018 and has also been seen as Antonio in *Le nozze di Figaro* at the CCM Opera Bootcamp while performing in their concert of Mozart scenes and arias. In the spring, Durham will be seen as the title character in UofL Opera Theatre's production of Puccini's *Gianni Schicchi*.

DR. T.Y. HUANG is emeritus professor in the Department of Radiology, who retired from the University of Louisville School of Medicine in 2011. During his 32-year tenure at the University of Louisville Hospital, he served as a section chief of Neuroradiology and Vascular/Interventional radiology. Additionally, Dr. Huang was recognized with the Outstanding Faculty Award for Excellence in Teaching and the Man of the Hour Award. Dr. Huang and his wife, Mary Huang, who was a nurse and mid-wife, are avid supporters of the arts and are the sponsors of the University of Louisville School of Music Endowment which supports the Aria, Composition, and Concerto Competitions.

Hailed by The New York Times as “delightful and vocally strong and versatile,” **EMILY ALBRINK** is a soprano whose career sports esteemed collaborations with venerable composers and conductors such as James Levine, Plácido Domingo, Robert Spano, Marin Alsop, Jake Heggie, and John Musto. An alumna of the Young Artist Program at the Washington National Opera, Ms. Albrink has appeared there many times in roles including Gretel in *Hansel und Gretel*, Susanna in *Le Nozze di Figaro*, Sophie in *Werther*, and Frasquita in *Carmen*. She made her debut with Kentucky Opera as Adina in *L'Elisir d'Amore* and has returned to sing Musetta in *La Bohème*, Magnolia in *Show Boat*, Kitty Hart in *Dead Man Walking*, Yadwiga in *Enemies, a Love Story*, and Micaela in *Carmen*. She has sung leading roles with Ash Lawn Opera, Cincinnati Opera, Opera Boston, Indianapolis Opera, and Chicago Opera Theater and has been a featured soloist with orchestras including the Boston Symphony, the Chicago Symphony, the Baltimore Symphony, and the Phoenix Symphony. Ms. Albrink made her Carnegie Hall debut opposite Dawn Upshaw as Nuria in *Ainadamar* with the Orchestra of St. Luke's and her Alice Tully Hall debut singing *Knoxville: Summer of 1915* with the Philharmonic Orchestra of the Americas. Ms. Albrink made her international debut with a 10-day tour of China as the soprano soloist in Brahms' *Requiem*. She is on the voice faculty at the University of Louisville School of Music.

KATHERINE CALCAMUGGIO DONNER has been featured in important role and company debuts across the United States, eliciting kudos for her “soaring, rich voice” (*The Miami Herald*), her “polished musical and dramatic characterizations” (*Kurt Weill Newsletter*) and her “fine coloratura technique” (*Philadelphia Inquirer*). Auspicious operatic debuts from recent seasons include roles such as Buttercup in *H.M.S. Pinafore*, Giovanna in *Rigoletto*, Komposnit in *Ariadne auf Naxos*, Julia Child in *Bon Appetit*, Hansel in *Hansel und Gretel*, and Sesto in *Giulio Cesare*. The mezzo-soprano has frequently performed with symphonies as a soloist in Handel's *Messiah*, Beethoven's *Ninth Symphony*, John Corigliano's *Mr. Tambourine Man*, and Verdi's *Requiem*. As an active recitalist, she has been a guest artist with the Piatigorsky Foundation touring across the United States for over ten years. Ms. Donner has received top prizes in the American Opera Society, Palm Beach Opera, Bel Canto, and Shreveport Singer of the Year competitions; and has awards from the Chicago Women's Musician's Club and the Anna Sosenko Trust.

Ms. Calcamuggio holds a Doctorate of Musical Arts from University of Michigan, a Master of Music degree from Northwestern University, and a Bachelor of Music degree from Bowling Green State University (Ohio). She is currently an Assistant Professor of Voice at University of Louisville.

RICKY LYNN CASE II is a proud Louisville native. He attended the University of Louisville and studied under Daniel Weeks. During his time at the University of Louisville, he was highly involved with the Opera Theatre, where he had numerous opportunities to collaborate with composers such as Jake Heggie and Daron Hagen. He performed in the Collegiate Chorale and the Cardinal Singers, and was often featured as a soloist with these ensembles. He has performed locally with the Kentucky Opera, Louisville Orchestra, the Louisville Chamber Choir, Louisville Chorus, and the former Choral Arts Society of Louisville. Case is currently a Director of Children's Choirs at Second Presbyterian Church where he enjoys sharing the love of music with others. He is a lover of choral music and an avid supporter of the arts in Louisville.

American baritone **CHAD SLOAN** is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In the 2018-2019 season, Chad performed the role of Ponchel in Arizona Opera's production of Kevin Puts' *Silent Night*, baritone solos in the Louisville Orchestra *Messiah*, premieres at the Mostly Modern Festival in Saratoga Springs, NY and recitals in Louisville and Montana. Previous seasons have included performances of *Carmina Burana* with Columbia Pro Cantare, Flagstaff Symphony, Fox Valley Symphony, Lexington Philharmonic, and Midland Symphony, Bach's *Weihnachts-Oratorium* with Louisville Choral Arts Society and Bourbon Baroque, Brahms' *Liebeslieder Waltzer* at Twickenham Music Festival, Britten's *War Requiem* at Lawrence Conservatory, frequent collaborations with Louisville Orchestra in their *Heroes & Villains* and *War + Peace* concerts, Bernstein's *Mass*, William Walton's *Façade*, songs of Robert Schumann, and as baritone soloist in performances of Mozart, Beethoven and Bach with the Bach Festival Society of Winter Park. Mr. Sloan has been heard in leading roles in opera companies across the country including Kentucky Opera, Wolf Trap Opera, Atlanta Opera, Aspen Opera Theater, Utah Opera, Dayton Opera, Anchorage Opera, Opera Memphis, Santa Fe Opera, Tacoma Opera, and Arizona Opera. Mr. Sloan is Associate Professor of Voice at the University of Louisville School of Music.

Professor **KIMCHERIE LLOYD** is currently the Director of Orchestral Studies and Opera Theatre in the School of Music and serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership. Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US.

KENT HATTEBERG is Director of Choral Activities at the University of Louisville, where he directs the Collegiate Chorale and Cardinal Singers, administers the master's program in choral conducting, and teaches graduate and undergraduate courses in conducting, choral literature, and choral techniques. He earned the Bachelor of Music degree in piano and voice *summa cum laude* from the University of Dubuque and the master's and doctoral degrees in choral conducting from The University of Iowa, where he studied with Don V Moses and directed the renowned Old Gold Singers. Named a Fulbright Scholar in 1990, Dr. Hatteberg studied conducting in Berlin while pursuing research on Felix Mendelssohn. He conducted the world premiere of Mendelssohn's Gloria in 1997. He has taught at Sam Houston State University in Huntsville, TX, Washington High School in Cedar Rapids, IA, and Solon Jr.-Sr. High in Solon, IA.

Dr. Hatteberg travels abroad regularly as a guest-conductor, adjudicator, or lecturer, most recently in Korea, Thailand, Poland, the Philippines, China, Hungary, Austria, and Spain, and he has conducted numerous All-States and Honor Choirs in the United States. He is co-director of the Kentucky Ambassadors of Music, a program that affords Kentucky students the opportunity to perform and tour in Europe. He is founder and artistic director of the Louisville Chamber Choir. He serves as Chorus Master for the Louisville Orchestra, and conducts annual performances of Handel's *Messiah* with the Louisville Orchestra and Louisville Chamber Choir.

Dr. Hatteberg received the University of Louisville Distinguished Faculty Award for Scholarship, Research, and Creative Activity in the Performing Arts in 2015 and 2010, the KCDA Robert A. Baar Award for choral excellence in 2008, and the University of Dubuque Career Achievement Award in 2008. He was named KMEA College/University Teacher of the Year in 2004 and a University of Louisville Faculty Scholar in 2002.

WON JOO AHN is a lecturer in Choral Activities at the University of Louisville. She is the director of University Chorus and Women's Chorus, and teaches courses including graduate and undergraduate conducting. She is currently completing her Doctor of Musical Arts degree at the University of Illinois at Urbana – Champaign where she studies with Dr. Andrew Megill and have conducted the University Women's Chorus. Ms. Ahn graduated as valedictorian in receiving her Bachelor of Music degree in 2011 from Yonsei University in Seoul, South Korea. She continued her studies at the University of Louisville under Dr. Kent Hatteberg and completed her Master of Music Degree in Choral Conducting in 2014. Upon graduation, she had served as an assistant director and accompanist at Ballard High School in Louisville for a year. Ms. Ahn has sung with various choral ensembles including University of Louisville Cardinal Singers, Louisville Chamber Choir, University of Illinois Chamber Singers, and Collegium Vocale Seoul. She currently serves as pianist and organist at Trinity Presbyterian Church.

The **UNIVERSITY SYMPHONY ORCHESTRA** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The USO is active in promoting music of living composers such as Jennifer Higdon and Kaija Saariaho. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's *Concerto for Cello and Orchestra*, performed and recorded in the Fall of 2015. Each year the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature including recent performances of Brahms' *Symphony No. 1 in C minor*, Brahms' *Variations on a Theme By Haydn*, Beethoven's *Symphony No. 7 in A Major*, Prokofiev's *Symphony No. 1*, and Shostakovich's *Symphony No. 9*. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera productions include *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *Appalachian Spring*, and *The Tender Land*.

The **UNIVERSITY CHORUS** is comprised of voice, piano, guitar, composition, and music therapy majors, as well as non-music majors. The ensemble performs a wide variety of a cappella and accompanied choral repertoire. The ensemble performs at least two concerts each semester, and frequently performs with instrumental ensembles.

The **COLLEGIATE CHORALE** is the premier choral ensemble of the University of Louisville. The Chorale performs primarily a cappella repertoire, with a particular emphasis on the performance of recently composed works, often featured at the University of Louisville annual New Music Festival. The ensemble collaborates regularly with the Louisville Orchestra, most recently in performances of Beethoven's *Symphony No. 9*. They performed in the orchestra's presentation of *Leonard Bernstein at 100* in September 2018, Mozart's *Requiem in D Minor* in October 2018, Michael Gordon's *Natural History* in April 2018, a program titled *War and Peace*, with works by Vaughan Williams, Ives, Schoenberg, Monteverdi, and Sebastian Chang in February 2018, and the sopranos and altos of the Chorale performed Gustav Holst's *Planets* and Claude Debussy's *Nocturnes* in February 2018. They performed Gustav Mahler's *Symphony No. 2* with the Louisville Orchestra in October 2016, Leonard Bernstein's *Mass* with the Louisville Orchestra and Louisville Chamber Choir in September 2015, Carl Orff's *Carmina Burana* with the Louisville Orchestra in October 2014, Beethoven's *Symphony No. 9* with the Louisville Orchestra in April 2014, Benjamin Britten's *War Requiem* with the Choral Arts Society in April 2013, and Carl Orff's *Carmina Burana* with Orchestra Kentucky in Bowling Green in February 2013. They will perform Beethoven's *Missa Solemnis* with the Louisville Orchestra in October 2020.

The Chorale has appeared at a number of state, regional, and national conferences and conventions. They served as a demonstration choir at the 2011 National ACDA Convention in Chicago, and performed in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. The Chorale also performed at the National Collegiate Choral Organization (NCCO) National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998).

PROGRAM NOTES, TEXTS & TRANSLATIONS

dreamscape no. 3 (2019)

Derek Douglas Carter (b. 1994)

Stillness reveals the secrets of eternity.¹ The happiness of the bee and the dolphin is to exist. For man it is to know that and to wonder at it.² We do not exploit our dolphins for profit.³ Only by observing the laws of nature can mankind avoid costly blunders in its exploitation. Any harm we inflict on nature will eventually return to haunt us.⁴ This is a reality we have to face. It takes time because the habitual response to that is very deep. It goes back to our earliest responses as babies.⁵ To make a prairie it takes a clover and one bee; One clover, and a bee, And revery. The revery alone will do, If bees are few.⁶ Hygge offers space for both reverie and relatedness. The heat of an open fire draws us close. Its shadow gives us a place to hide and softens our gaze.⁷ We have to talk about liberating minds as well as liberating society.⁸

1. 老子
2. Jacques-Yves Cousteau
3. Fidel Castro
4. 习近平
5. Pauline Oliveros
6. Emily Dickinson
7. Louisa Thomsen Brits
8. Angela Davis

“Hai già vinta la causa...Vedrò, mentr’io sospiro” from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart (1756-1791)
Libretto by Lorenzo da Ponte (1749-1838)

*Hai già vinta la causa! Cosa sento!
In qual laccio cadea?
Perfidi!
Io voglio... Di tal modo punirvi... A piacer mio
la sentenza sarà... Ma s’ei pagasse
la vecchia pretendente?
Pagarla! In qual maniera! E poi v’è Antonio,
che a un incognito Figaro ricusa
di dare una nipote in matrimonio.
Coltivando l’orgoglio
di questo mentecatto...
Tutto giova a un raggio... il colpo è fatto!*

*Vedrò mentre io sospiro,
felice un servo mio!
E un ben ch’invan desio,
ei posseder dovrà?
Vedrò per man d’amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?
Ah no, lasciarti in pace,
non vo’ questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere
di mia infelicità.
Già la speranza sola
delle vendette mie
quest’anima consola,*

e giubilar mi fa.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III, *Conducting Graduate Teaching Assistant*

Lee Hyunchul, Derek Carter, Johannes Visser,

& Brad Jopek, *Assistant Conductors*

VIOLIN I

Rose Crelli*
Misaki Hall
Victoria Smith
Aimee Quinn
Kelly Sieberts
Gabriela Trindade
Blakely Burger

BASS

Thomas Pratt*
Tina Slone
John Anderson
Arlen Faulkner
Aiden Terry
Andrew Van Meter
Michael Dennis
Alex Shin
Jonathan Kaiser

TRUMPET

Jeff Doll*
Lane Myers
David Deacon
Nick Felty

TROMBONE

Josh Lang*
Taylor Clapp

VIOLIN II

Emilia Carter*
Samantha Lamkin
Allie Hagan
Sabrina Lindsey
Hannah Gibson
Victoria Kovacs
Jack Downs
Lauren Smith

FLUTE

Cameron Bilek*
Hannah Iglehart
Emily Laninga

BASS TROMBONE

Carter Woosley

TUBA

Griffin Wilson

OBOE

Stephanie Hile*
Jackson Brummett
Christopher Wolfzorn

PERCUSSION

Paul Pheifer
Kirk Knight
Miranda Phelps

VIOLA

Joseph Steinbart*
Adam Cecil
William Lamkin
Stephanie Laun
Nathaniel Jackson
Noah Muscle
Thomas Lotspeich

CLARINET

Robert Acosta*
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* graduate student

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Connor Bland
Cameron Carnes
Benjamin Carter
Jonah Carter
Andrew Chapman
Andrew Durham
K. Alex Hatton
Lattie Neely
Isaac Pendley
Samuel Ritchie

BASS 2

Carter Cantrell
Jimmy Cluxton
Austin Echols*#
Juntao Qiu
Troy Sleeman
Spencer Smith
Noah VanRude

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Jack Fry's	The University Club
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Meme-Tech	Terry & Morris Weiss*
Music & Arts	Wiltshire on Market
Music-Go-Round	Yamaha Musical Instruments
Musician's Local 11-637	
Neva & John Scott*	

Duet:

Downbeat Magazine
Straw-Boone Doheny Banks & Mudd, PLLC*
Susan & John Philips*
Wyatt Tarrant & Combs*

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Columbine Bed & Breakfast
Embassy Suites
Guitar Emporium
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SIDE-BY-SIDE

BALLARD HIGH SCHOOL JAZZ ENSEMBLE I

Carl Kling, *Director*

with

UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Anslyn Banks, *Director*



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Friday, January 31, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

BALLARD HIGH SCHOOL JAZZ ENSEMBLE I

Cold Duck Time (1969 / 2015) Eddie Harris
arr. Alan Baylock

UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Francis Freeloader Gabe Evens

BALLARD HIGH SCHOOL JAZZ ENSEMBLE I

Here's That Rainy Day (1958) Jimmy Van Heusen
arr. Bob Curnow

UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Strike Up the Band Sammy Nestico

BALLARD HIGH SCHOOL JAZZ ENSEMBLE I

Walkin' & Swingin' (1936) Mary Lou Williams

UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

Small Town Big Band Earl MacDonald

BALLARD HIGH SCHOOL JAZZ ENSEMBLE I

Cute (1958) Neal Hefti

BALLARD HIGH SCHOOL JAZZ ENSEMBLE I UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

The Cardinal Shuffle (2014) Bob Washut

BALLARD JAZZ ENSEMBLE I PERSONNEL

Carl Kling, *director*

REEDS

Caleb Dries, *Lead*
Tatum Wessells
Andy Martindale
Elizabeth Kling
Chase Rhodes

TRUMPET

Kevin Schwecke, *Lead*
Azaan Danyal
Eli Ratliff
Brandon Hughes

RHYTHM

Willow Harpole, *Vibes*
Emma Sturgeon, *Piano*
Camrin Anderson, *Cello*
Jagger Harbron, *Guitar*
Jack Gordon, *Bass*
Evan Price, *Drums*
Aidan Longmeyer, *Drums*

TROMBONE

Ashton Hoelscher, *Lead*
Seth Jolly
Noah Davenport
Isabella Farris

UNIVERSITY JAZZ ENSEMBLE I PERSONNEL

Anslyn Banks, *director*

SAXOPHONE

Isaac Stephens, *Alto I*
Ben Sevy, *Alto II*
Jeremy Lanas, *Tenor I*
Daniel Nail, *Tenor II*
Jason Knuckles, *Baritone*

TRUMPET

Jeff Doll, *Lead Trumpet*
Nick Felty
Will Hoyt
Charlie Noderer
Mayur Gurukkal

TROMBONE

Spencer Hawkins, *Trombone I*
Camron Gooden, *Trombone II*
Josh Lang, *Trombone III*
Carter Woosley, *Bass Trombone*

RHYTHM

Jonny Simpson, *piano*
Jailynn Lake, *bass*
Dustin Fichter, *guitar*
Joe Gomez, *guitar*
Annalie Durbin, *drums*
Fiona Palensky, *drums*

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JAZZ COMBOS

Eye of the Hurricane

Herbie Hancock
(b. 1940)

The Preacher

Horace Silver
(1928-2014)

My Secret Love

Sammy Fain
(1902-1989)

FATS NAVARRO COMBO

Gabe Evens, *director*

Ahren Hess, *saxophone*

Will Hoyt, *trumpet*

Rachel Hrdina, *piano*

Nelson Garnett & Liam Clarke, *guitars*

Sam Kernohan, *bass*

Reeves Outen, *drums*

Invitation

Bronislaw Kaper
(1902-1983)

Certas Canções

Milton Nascimento
(b. 1942)

Actual Proof

Herbie Hancock
arr. Dustin Fichter

GRADUATE COMBO

Chris Fitzgerald, *director*

Ben Sevy & Daniel Nail, *saxophones*

Dustin Fichter, *guitar*

Giovanni Sena, *bass*

Annalie Durbin, *drums*

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MATEUSZ KOWALSKI

guitar

Sueno Mazurka in C major
Prelude in E major

Francisco Tárrega
(1852-1909)

Prelude from Lute Suite in E major, BWV 1006a

Johann Sebastian Bach
(1685-1750)

Moment musicaux No. 3 D. 780 in F. minor

Franz Schubert (1797-1828)
arranged by Francisco Tárrega
transcribed by M. Kowalski in D minor

Invierno Porteno, Primavera Portena

Astor Piazzolla (1921-1992)
arranged by Sergio Assad

Contemplación - Vals et Tremolo

Agustín Barrios Mangoré
(1885-1944)

Fantasie dramatique „Le depart”, Op. 31

Napoléon Coste
(1805-1883)

Les Arcanes

Nicholas Khan

Le Rossiniane op. 120 no. 2

Mauro Giuliani
(1781-1829)

Tickets:
\$10 General Admission
\$5 Student Admission

U^{OF} SCHOOL OF
MUSIC

GUEST ARTIST SERIES
Monday, February 10, 2020
Comstock Concert Hall
8:00 P.M.

MATEUSZ KOWALSKI

guitar

Mateusz Kowalski is a classical guitarist born in 1995 in Koszalin, Poland. He has recently received international acclaim after winning several international competitions, including: 1st prize in the International Guitar Festival RUST, Austria (2018), 1st prize in the Joaquin Rodrigo International Guitar Competition in Olsztyn, Poland (2018) 1st prize in the XIX International Guitar Competition in Krynica-Zdrój, Poland (2018), 1st prize + audience prize in the XVIII International Guitar Competition in Anthony, Paris, France (2017).

Mateusz started playing the guitar at the age of 7 in Koszalin School of Music under Dariusz Schmidt. In 2014 he began his studies at the Fryderyk Chopin University of Music. He finished his bachelor exam with the highest grade possible. At this time, he attends the second year of a master's degree course at the FCUM in the class of Ryszard Bałauszko. Mateusz has given concerts in Spain, France, Belgium, Slovakia, Germany, Austria, and many others. Furthermore, he recorded his debut CD in 2018 with the Polish label CDaccord, distributed by NAXOS. He is a member of the EuroStrings Artist programme for the 2018/19 season. He is also a scholarship winner of the polish KFnRD and Ministry of Culture and National Heritage programme „Young Poland”. He took part in numerous guitar courses and masterclasses, including lessons with Sergio Assad, Alvaro Pierri, Zoran Dukic.



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A native of Athens, Georgia, pianist **JACOB COLEMAN** is Assistant Professor of Piano and Collaborative Piano at the University of Kentucky School of Music. As a collaborator, Dr. Coleman has performed with artists such as Franklin Cohen, William Ludwig, Jeff Nelsen, Leone Busye, Nancy Ives, Frederick Burchinal as well as the Kenari Quartet. As a vocal coach he has held staff positions with the University of Georgia Opera Theater and the Astoria Music Festival. He has served as the official pianist for the Mid-South Flute Fest in 2016 and 2017. Other collaborative engagements include the North American Saxophone Alliance and International Double Reed Society conferences.

He comes to the University of Kentucky from the University of Southern Mississippi, where he directed the Collaborative Piano Program and created a new doctoral degree. From 2014-2016, he served as Visiting Assistant Professor of Collaborative Piano at Indiana University's Jacobs School of Music. During the summer, he is a member of the piano staff at the Meadowmount School of Music founded by Ivan Galamian. Dr. Coleman holds degrees from The University of Texas at Austin (DMA, Collaborative Piano), University of Oregon (MM, Collaborative Piano), and University of Georgia (BM, Piano Performance). His primary teachers were Richard Zimdars, David Riley, and Anne Epperson.



MATT HIGHTOWER

tuba

with
JACOB COLEMAN
piano



UPCOMING EVENTS

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GUEST ARTIST SERIES
Tuesday, February 11, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

Piccolo Suite (1957)	Pierre Max Dubois (1930-1995)
I. Prelude	
II. Air	
III. Polka	
Follow the Leader (2015)	Mike D'Ambrosio (b. 1974)
Sweet Dances (2002)	Elizabeth Raum (b. 1945)
I. Blew Tango	
II. Dot Polka	
III. Waltzin' Matuba	
IV. A Hard Knight's Day	

INTERMISSION

Food for Thought (2017)	James Grant (b. 1954)
I. 5-Hydroxytryptamine (serotonin)	
II. Adrenaline	
Concerto No. 3 in D minor, BWV 1043	Johann Sebastian Bach (1685-1750)
Vivace	arranged by Clint McCanless
Largo, ma non tanto	
Allegro	

with Clinton McCanless, *tuba*

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ARTIST BIOGRAPHIES

MATT HIGHTOWER is the Assistant Professor of Tuba/Euphonium at the University of Kentucky.

As a professional tubist, Dr. Hightower's performance experience covers a wide range of chamber, orchestral, and solo music that spans three continents and ten countries. He is a prizewinner of international solo competitions and has presented masterclasses to tuba/euphonium students around the world.

His growing list of solo residencies include Baylor University, Conservatory of Reykjavik (Iceland), East Tennessee State University, the University of Louisiana at Monroe, the University of North Georgia, the University of Tennessee, the University of Texas, the 2019 International Tuba/Euphonium Conference, the 2017 & 2018 South Central Regional Tuba/Euphonium Conferences, the 2015 & 2018 South East Regional Tuba/Euphonium Conferences, The United States Army Band Tuba/Euphonium Workshop in Arlington, VA, the Armenian Conservatory of Music in Yerevan, Armenia and the Xi Xiang Music Valley (China) among others.

He is the tubist with the University of Kentucky Faculty Brass Quintet and has also performed with the Corpus Christi Brass Quintet, the Kingsville Brass Quintet, the Lexington Philharmonic Brass Quintet, the Mirari Brass Quintet, and the Atlas Tuba Quartet.

Some of his credits as a large ensemble performer include appearances with the Bloomington Camerata Orchestra, The Columbus (IN) Symphony, The Evansville Philharmonic, The Iceland Symphony Orchestra, The Jackson Symphony, the Lexington Philharmonic, the Victoria Symphony Orchestra, the Victoria Bach Festival, the WCIT World Orchestra in Yerevan, Armenia and David Baker's 20th Century BeBop Band.

In addition to his career as teacher and performer, Dr. Hightower is an award-winning composer. In 2010 Dr. Hightower was named the winner of the KMEA Intercollegiate Composition Contest. Commissioned works by Dr. Hightower have received premier performances at the 2012, 2014, and 2016 International Tuba Conferences, the 2017 & 2018 South Central Regional Tuba Euphonium Conference, the 2018 South East Regional Tuba Euphonium Conference, the John F. Kennedy Center, and the 2016 Texas Music Educators Conference. Many of his arrangements and original works are published through Potenza Music and Absolute Brass Publishing. He is also a composer for Fannin Musical Productions, where he arranges and composes music for high school marching bands across the United States.

Dr. Hightower earned a BM in music education from Murray State University, an MM in tuba performance from Indiana University, and a DMA from the University of Texas at Austin. His primary instructors were Ray Conklin, Daniel Perantoni, and Charles Villarrubia, with additional instruction in the field of composition from Mike D'Ambrosio, John Fannin, and P.Q. Phan.

Matt Hightower is a B&S performing artist.

of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the New York Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland. Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.



JOSÉ MILTON VIEIRA

trombone

with
KRISTA WALLACE-BOAZ
piano



UPCOMING EVENTS

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GUEST ARTIST SERIES
Tuesday, February 11, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Ballade	Eugène Bozza (1920-1991)
Modinha de Infância	Fernando Deddos (b. 1983)
Notes of Love	Nicola Ferro (b. 1988)
Sonatina	Rodrigo Lima (b. 1976)
Marquinhos No Frevo	Duda Neves (b. 1953)

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ARTIST BIOGRAPHIES

One of the most acclaimed names of the new generation of Brazilian trombone players, **JOSÉ MILTON VIEIRA** has performed as a soloist in many cities in his own country and abroad – United States, France, Switzerland, Venezuela and Cuba, Germany and Italy. In 2018 he appeared as a guest artist at the International Trombone Festival, in Iowa, where he played Johan Meij's "T-Bone Concerto" with the Army Field Band, featuring the composer himself as the conductor.

The winner of numerous national and international music competitions, José Milton won the First Prize and the Public Award at the 26° *Concorso Internazionale Città di Porcia* (Italy, 2015), the First Prize at the *Lewis Van Haney Philharmonic Prize Competition*, in Paris (ITF 2012), the First Prize in the soloist category of *TV Cultura's Pré-Estrelia* (São Paulo, 2012) and the second Prize at the *Concurso Radegundis Feitosa de Solistas de Metais* (Belém, 2012).). In addition, he was awarded the Best Interpretation prize in the commissioned piece "Is My Shoe Still Blue", by Christian Muthspiel, at the 64. *Internationaler Musikwettbewerb der ARD* (Germany, 2015).

José Milton has taught master classes in a number of Brazilian cities and also internationally. Since 2017 he has been a visiting professor at the Escuela Vincente Alscone in Montevideo. He has also been a guest professor at the Festival Internacional de Verão da Escola de Música de Brasília, the Festival Internacional SESC de Música de Pelotas, the Festival de Música do Pará, the *Urubress*, in Montevideo, and the *Latzsch Trombone Festival*, among others.

José Milton Vieira studied at the Escola de Música de Brasília, the Universidade de Brasília and the Universidade Federal do Rio Grande do Sul. In April of 2012, he was granted a sponsorship by the U.S. Consulate General in Brazil to be a visiting student at the Julliard Music School, having professor Per Brevig as his mentor. José Milton Vieira's main teachers were Paulo Roberto da Silva, Carlos Eduardo Mello and Lucas Borges.

José Milton has been the principal trombone of the OSPA since 2006. In addition, he has been a member of the Quinteto Porto Alegre, and a teacher at the Conservatório Pablo Komlós and on the online platform Play With a Pro.

José Milton plays exclusively Thein Trombones.

KRISTA WALLACE-BOAZ, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as chair of the Faculty Senate and is Faculty Trustee on the University Of Louisville Board Of Trustees. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*, she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair

for five years, where he was a founding member of the critically acclaimed Alpine Chamber Winds woodwind quintet and performed as a Nova Chamber Music Series artist from 2011 – 2014. Nelson's frequent chamber music collaborations have reached enthusiastic audiences at the Schumann Festival, the Gentse Vleugels Festival, the Utah Music Festival, the Beethoven Festival Park City, the *Instituto para el Desarrollo Musical*, and the Park City International Music Festival. He has also performed at the International Clarinet Association's annual *ClarinetFest* in Lawrence, Baton Rouge, Assisi, Tokyo, and Washington, D.C.

Nelson is a D'Addario Woodwinds Artist and performs exclusively on D'Addario Reserve clarinet reeds.

BRUCE HEIM has been the Horn Professor at the University of Louisville School of Music since 1999. He is an active recitalist and soloist, having performed concertos with orchestras in Venezuela, Brazil, and throughout the U.S. He has performed many of the standard solo works by Haydn, Strauss, Cherubini, Britten, and all four of the Mozart concertos. He has performed chamber music and served as a clinician in Venezuela, Poland, Belgium, Japan, Brazil, Taiwan and at international brass conferences and seminars with Sonus Brass, Illinois Brass, and Louisville Brass. Sonus Brass had a long association with the famous "El Sistema" program in Venezuela.

As an orchestral musician, Heim has performed with the Louisville Orchestra, the Saint Louis Symphony Orchestra, the Nashville Symphony Orchestra, Louisiana Philharmonic, Alabama Symphony, and numerous others. Prior to his current appointment, he served on the faculties of the University of Oklahoma, Oklahoma State University, the University of Missouri, Louisiana State University and the Sewanee Summer Music Center. His students occupy orchestral, band, and university positions throughout the U.S. and beyond. He has presented master classes at Juilliard, The Hartt School, University of Michigan, Ohio State University, Brevard Music Festival, American Band College, Conductors Retreat at Medomak (Maine) and many other notable institutions. Heim can be heard on the Columbia, New World, Mark, Arch, Centaur, and Naxos labels.

MATTHEW KARR received a bachelors degree from Oberlin Conservatory in 1978 and a Masters degree from SUNY at Stony Brook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has also served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season, taking a one year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986. Mr. Karr was a founding member of the Kentucky Center Chamber Players and has performed with the group since its inception in 1983.

Matthew has been featured as soloist with the Louisville Orchestra on seven different occasions, most notably for the North American premieres of both Michael Daugherty's "Hells Angels" and Simon Bainbridge's "At an Uncertain Hour." He has also performed Concerti by Telemann, Mozart, Haydn and Vivaldi. Matthew has performed as soloist with the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquesta Filarmónica UNAM of Mexico City, and the Indiana University SE Orchestra.

Mr. Karr began teaching at the University of Louisville in 1979. He has served on the faculties of the Music Academy of the West (Santa Barbara CA.), and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Weisberg and Lou Skinner.

Matthew produced a compact disc, "A Bassoonists Voice," in 1997. The American Record Guide said of this CD: "The Bach Partita is immaculately played... The villa Lobos is given a technically flawless reading... Schumann's splendid Fantasiestücke is given a fine reading, played on the instrument that it sounds best on."

The international Double Reed Journal said of the CD: "Matthew Karr has a fine, clean technique, and a lovely lyrical style and vibrato. This is a fine, carefully prepared and beautifully performed CD by a talented young artist."



University of Louisville FACULTY WOODWIND QUINTET

with

KATHLEEN KARR, flute
JENNIFER POTOCHNIC, oboe
MATTHEW NELSON, clarinet
BRUCE HEIM, horn
MATTHEW KARR, bassoon

works by:

MAURICE RAVEL
AMY BEACH
FRANK ZAPPA
JEAN FRANÇAIX

FACULTY ARTIST SERIES
Thursday, February 13, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

Le Tombeau de Couperin
Maurice Ravel (1875-1937)
Arranged by Hans Abrahamsen (b. 1952)
I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

Pastorale, Op. 151
Amy Beach (1867-1944)

INTERMISSION

Wind Quintet
Frank Zappa (1940-1993)

Quintette No. 2 (1987)
Jean Françaix (1912-1997)
I. Preludio
II. Toccata
III. Scherzando
IV. Andante
V. Allegrissimo

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ARTIST BIOGRAPHIES

KATHLEEN KARR is the Principal Flutist of the Louisville Orchestra and Flute Professor at the University of Louisville. In 2012, she was awarded the Distinguished Teaching Professor Award for the University of Louisville. At the University of Louisville, Kathleen teaches all applied flute students , flute ensemble, flute studio class, flute literature, flute pedagogy, chamber music coaching and performs with the faculty woodwind quintet. A frequent soloist with the Louisville Orchestra, Kathleen has most recently performed the Mozart G Major Flute Concerto with the Louisville Orchestra during the 2014-15 season. Kathleen has taught flute and chamber music at the Interlochen Arts Camp (Interlochen, Michigan), Bellarmine University, Centre College (Danville, Kentucky) and Indiana University Southeast.

Kathleen has twice performed at the National Flute Association's annual convention (Las Vegas in 2012 and Washington D.C. in 2015), and frequently tours with her flute and guitar duo, The Astral Duo. The Astral Duo has commissioned four pieces for flute and guitar and a CD of the commissioned pieces is in process. She is also a member of the Flutes Fleur de Lis – a two flute and piano trio that most recently commissioned a piece that was performed at the University of Louisville's New Music Festival in November, 2015. A founding member of the Kentucky Center Chamber Players, Kathleen is also the flutist with the Grawemeyer Players. She has performed masterclasses and recitals throughout Israel, Mexico, and the USA. Most recently, Kathleen performed a masterclass and recital in Charleston, South Carolina.

Kathleen has performed as Principal Flute with the Fort Wayne Philharmonic, the Huntsville (Alabama) Symphony, the North Charleston Pops, Chautauqua Symphony Orchestra, Orchestra Kentucky, and the Orquestra Sinfonica da Minería in Mexico City.

Kathleen Karr received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.

Kathleen Karr is an Altus Flutes Performing Artist.

Her performances described by the New York Concert Review as “polished dynamic and riveting” and by the South Florida Sun-Sentinel as “fluent and evocative,” oboist **JENNIFER POTOCHNIC** has had a successful career as an orchestral and chamber musician throughout the United States and Europe. She has held positions with the Palm Beach Opera, Palm Beach Symphony, Jacksonville Symphony, Columbus Symphony and the Louisville Orchestra as well as appearing regularly with the Sarasota Orchestra, Florida Philharmonic, and Atlanta Symphony.

Ms. Potochnic joined the faculty at the University of Louisville School of Music in 2009 where she teaches oboe, history and courses in arts entrepreneurship. She is a strong advocate for new music with a special emphasis on the repertoire of composer recipients of the prestigious Grawemeyer Award. She has commissioned many works including a recent consortium project, “Inner Voices” a piece written by Mark Kilstofte in memory of her teacher John Mack.

Currently Ms. Potochnic is completing a DMA at the College-Conservatory of Music in Cincinnati. Other institutions attended include Louisiana State University, the Cleveland Institute of Music and Manhattan School of Music. Over the years, she has studied with the finest oboists and pedagogues in the country including John Mack, Mark Ostoich, Elaine Douvas and Joseph Robinson. You can hear Ms. Potochnic's oboe d'amore collaborating with trumpet Mike Tunnell on the recording *Out of the Forest*.

MATTHEW NELSON is Assistant Professor of Clarinet at the University of Louisville, where he performs with the Louisville Winds woodwind quintet and the Grawemeyer Players contemporary music ensemble. He has performed as guest principal clarinet with the Virginia and Utah Symphonies, and his performance engagements throughout the United States, Europe, and Japan include international competitions and premieres. He maintains an international profile as both performer and pedagogue, with recent engagements as an invited professor on the faculties of the Beyond the Music International Chamber Music Festival and the *Curso Internacional “Eduardo Ocón”* in Spain.

Prior to his appointment at the UofL, Nelson held the position of principal clarinet with the Utah Chamber Orchestra (Ballet West). He served on the faculty of Utah Valley University



25th Annual

African American Music Heritage Institute

Jerry Tolson, Professor & Institute Director
Teresa Reed, Dean of the School of Music

MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

The African American Music Heritage Institute was founded at the University of Louisville School of Music in 1996 by Jerry Tolson, Chair of the Department of Academic & Professional Studies and Professor of Music Education & Jazz Studies and Mama Yaa Asantewa, local artist, producer, and storyteller.

THIRD STREAM: THE FUSION OF JAZZ AND CLASSICAL MUSIC

Residency by members of the Chicago Jazz Philharmonic. Workshops and concert on the Third Stream genre of Jazz featuring Orbert Davis, Artistic Director of the Chicago Jazz Philharmonic, University of Louisville Jazz Students, and the University of Louisville Symphony Orchestra



502-852-6907
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February 13-17, 2020
Comstock Concert Hall

**25th Annual
African American Music Heritage Institute
SCHEDULE OF EVENTS:**

Thursday, February 13, 2020

3:00 PM Convocation Address “Third Stream: What Is It?”
Orbert Davis, Musical Director Chicago Jazz Philharmonic

Friday, February 14, 2020

10:00 AM Jazz Masterclass
Orbert Davis and Chicago Jazz Philharmonic rhythm section
Bird Recital Hall

Sunday, February 16, 2020

7:30 PM Public Concert
Featuring guest artist Orbert Davis, Members of Chicago Jazz Philharmonic, University of Louisville Jazz Students, and University of Louisville Symphony Orchestra
Comstock Concert Hall at U of L School of Music
General Admission \$10.00
U of L students and children 10 and under admitted free

Monday, February 17, 2020

10:00 AM	Student Workshop (For Kentuckiana School Students)	Comstock Concert Hall
1:00 PM	Rhythm Section Masterclass CJP Rhythm Section	Comstock Concert Hall
3:00 PM	Master Classes for U of L Students Zara Zaharieva, Violin Orbert Davis, Trumpet	Comstock Concert Hall LL 65

All AAMHI events will take place in Comstock Concert Hall at the University of Louisville School of Music unless otherwise noted.

This African American History month event is a part of UofL's celebration of diversity and recognizes the contributions of African-Americans to American culture and history. The African American Music Heritage Institute is being made possible through the generous support of numerous individuals and community and University organizations including the University of Louisville School of Music Office of the Dean, Office for the Vice Provost for Diversity and Equal Opportunity, Commission on Diversity and Racial Equality, Chris and Marcia Hermann, Sam Rechter, and Anonymous.

The UNIVERSITY SYMPHONY ORCHESTRA is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The USO is active in promoting music of living composers such as Jennifer Higdon and Kaija Saariaho. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's *Concerto for Cello and Orchestra*, performed and recorded in the Fall of 2015. Each year the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature including recent performances of Brahms' *Symphony No. 1 in C minor*, Brahms' *Variations on a Theme By Haydn*, Beethoven's *Symphony No. 7 in A Major*, Prokofiev's *Symphony No. 1*, and Shostakovich's *Symphony No. 9*. In addition to its own performance schedule, the USO collaborates frequently with various jazz programs such as the UofL Jamey Aebersold Jazz Studies Program. The USO also performs with the UofL Opera Theatre in fully staged productions each spring. Recent opera productions include *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *Appalachian Spring*, and *The Tender Land*.

**WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.**

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.*

PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

Orbert has many composer commissions to his credit and has played key roles in major film and television projects, including his work as jazz consultant to Academy Award winning director Sam Mendes for the feature film “*Road to Perdition*” starring Tom Hanks and Paul Newman. Other projects include “*Home and Away*”, commissioned by The Boeing Company to honor our U.S. men and women in uniform, and an original score for the Emmy-Award winning national PBS documentary “*DuSable to Obama: Chicago’s Black Metropolis*” produced by WTTW, where Orbert garnered his Emmy-Award for its soundtrack. Additionally, Orbert was featured in the critically acclaimed documentary “*Beauty Rises: Four Lives in the Arts*”, also produced by WTTW and the Illinois Arts Council, and “*Concierto for Generation I*”, a work commissioned by Nissan/Infiniti, inspired by the 2007 Infiniti G35 Sedan.

Orbert’s 2004 CD release entitled “*Blue Notes*”, was the follow-up to his critically acclaimed “*Priority*” CD, which garnered an LA Times 4-star review, hit Top-50 “most played on national radio” Jazz CDs in 2002 and was named Top-10 best Jazz CDs of 2002 by the Chicago Tribune. His 2009 CD release of Chicago Jazz Philharmonic’s “*Collective Creativity*,” an amalgamation of classical music and jazz, received rave reviews on the national stage as well. Orbert’s 2014 release, Chicago Jazz Philharmonic’s “*Sketches Of Spain [Revisited]*,” an orchestral transformation of the 1960 iconic original by Miles Davis and Gil Evan, received rave reviews internationally. His 2016 release of Chicago Jazz Philharmonic’s “*Havana Blue*,” was the result of an extraordinary journey that led to the orchestra’s relationship with Havana, Cuba’s Universidad de las Artes (ISA) – a performing arts residency that coincided with the historic normalization of relations between the United States and Cuba in December 2014. Orbert’s latest release, “*Paradise Blue*,” composed for the critically acclaimed theatre play of the same name, garnered him a 2017 JEFF Award for ‘Best Original Music’ in a theatre performance.

Orbert recently celebrated his 325th show as radio personality and host of “*The Real Deal with Orbert Davis*”, a weekly 3-hour program airing on 90.9fm WDCB (also streaming live online at wdcb.org).

Davis has a Bachelor’s degree in trumpet performance from DePaul University, a Master’s degree in Jazz Pedagogy from Northwestern University, and an Honorary Doctorate of Humane Letters from Governors State University. He is a former associate professor at the University of Illinois at Chicago and artist-in-residence at Columbia College Chicago. He lives in Chicago with his wife Lisa, their two daughters, Zoe and Sydney, and sons, Orbert and Benjamin.

ORBERT DAVIS

All selections composed and arranged by Orbert Davis except as noted.

To be selected from:

Seraphim (2005)

A Child is Born

Thad Jones

A Lost Panorama

The Chicago River

II. Brewing the Toxic Stew

Mississippi River: Black and Blues

II. Tributary

III. Hymn of Darkness and Light

IV. The Face of the Enemy Is Always Changing

Sketches of Spring Revisited

III. El Moreno

Concertino for Jazz Quartet and Orchestra

Hoedown

Aaron Copland

Orbert Davis, Conductor and Trumpet Soloist

Zara Zaharieva, Violin Soloist and Concertmaster

Jeremy Lanas, Tenor Saxophone Soloist

Daniel Nail, Tenor Saxophone Soloist

Isaac Stephens, Tenor Saxophone Soloist

Jason Knuckles, Baritone Saxophone Soloist

UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Special thanks to Kimcherie Lloyd, Director of Orchestral Studies

CHICAGO JAZZ PHILHARMONIC RHYTHM SECTION

Ernie Adams, Drums

Stewart Miller, Bass

Leandro Lopez Varady, Piano

John Moulder, Guitar

CHICAGO JAZZ PHILHARMONIC STAFF

Birdie Soti, Executive Director

Mark Ingram, Producing Director

Roger Heiss, Sound Engineer

Elena Petrovich, Marketing and Development Assoc / Videographer

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III, *Conducting Graduate Teaching Assistant*

Lee Hyunchul, Derek Carter, Johannes Visser,
& Brad Jopek, *Assistant Conductors*

VIOLIN I	BASS	TRUMPET
Rose Crelli*	Thomas Pratt*	Jeff Doll*
Misaki Hall	Tina Slone	Lane Myers
Victoria Smith	John Anderson	David Deacon
Aimee Quinn	Arlen Faulkner	Nick Felty
Kelly Sieberts	Aiden Terry	
Gabriela Trindade	Andrew Van Meter	TROMBONE
Blakely Burger	Michael Dennis	Josh Lang*
	Alex Shin	Taylor Clapp
	Jonathan Kaiser	
VIOLIN II	FLUTE	BASS TROMBONE
Emilia Carter*	Cameron Bilek*	Carter Woosley
Samantha Lamkin	Hannah Iglehart	
Allie Hagan	Emily Laninga	TUBA
Sabrina Lindsey		Griffin Wilson
Hannah Gibson		
Victoria Kovacs	OBOE	PERCUSSION
Jack Downs	Stephanie Hile*	Paul Pheifer
Lauren Smith	Jackson Brummett	Kirk Knight
	Christopher Wolfzorn	Miranda Phelps
VIOLA	CLARINET	Dalton Powell
Joseph Steinbart*	Robert Acosta*	Luke Anderson
Adam Cecil	Austin Glover	
William Lamkin	Elise Piecuch	HARP
Stephanie Laun		Roseanna Shafer Ritchie
Nathaniel Jackson	BASS CLARINET	
Noah Muscle	Chandler Craine	LIBRARIAN
Thomas Lotspeich		David Borman III
CELLO	BASSOON	Lee Hyunchul
Addie Hotchkiss*	Rebekah McKinley*	
Lize Dreyer	Niko Wasdovich	MANAGERS
Bailey Holbrook		Kelly Sieberts
Roman Wood		Elise Piecuch
Kenya Tovar	HORN	Aimee Quinn
Will Goodwin	Lizzie Cooksey*	Gabriela Trindade
Nathan Tantasook	Matt Howard	Christopher Wolfzorn
Daniel Risner	Michael Coleman	
Logan Florence	Hayden LaVelle	
Leah Preston	Ben Taylor	
Etana Garfinkle	Natalie Karrick	

^ *Concert Master*

* *Principal*

ARTIST BIOGRAPHIES

CJP History

“Heart and Soul” - Best friends for more than 35 years, Orbert Davis and Mark Ingram founded MusicAlive in 1998 in an effort to repair the damaging effects of the elimination of music arts programming in Chicago schools. Upon witnessing the powerful impact of the arts on elementary students, their vision expanded to give birth to the Chicago Jazz Philharmonic. JazzAlive, now the center of Chicago Jazz Philharmonic’s educational initiatives, reflects a deep commitment to the arts and how it impacts the lives of individuals, diversifies the culture of a community, and defines the fabric of a city.

The Chicago Jazz Philharmonic was born out of an invitation from the Jazz Institute of Chicago to Artistic Director, Orbert Davis to “think big” when planning his appearance at the 2004 Jazz Festival. This performance marked the first time for a resident Chicago Jazz artist to headline the festival, not to mention, being accompanied by a 55-piece jazz orchestra. The Chicago Jazz Philharmonic was originally an education organization that grew an orchestra arm. This unique development ensures that education is at the core of CJP’s mission and programs. Most recently the organization’s achievements were recognized with the prestigious 2016 MacArthur Award for Creative and Effective Institutions.

About Orbert Davis

Emmy-Award winning trumpeter, composer and educator Orbert Davis is co-founder, conductor and artistic director of **Chicago Jazz Philharmonic (CJP)**, a 55+ piece **symphonic jazz orchestra** dedicated to bringing together audiences of diverse backgrounds through multi-genre projects. Over the past 30 years, Mr. Davis’ mission-driven career has evolved successfully from ‘making it in the music industry’ to being a true leader in Chicago’s arts and culture community. He is widely respected in not only all things JAZZ, but also for the distinctive ability to use his musical talents to make positive impacts on society through arts education and advocacy.

In 1998 Davis founded “Jazz Alive”, the Arts Education outreach arm of Chicago Jazz Philharmonic is an interdisciplinary enrichment program that focuses on teaching life and academic skills through music and the Arts. Currently running in 12 **Chicago Public Schools**, the program also seeks to create and develop “jazz bands” at the elementary school level. In addition to the music education work that CJP does, Davis also co-owns and operates **Discover Music: Discover Life, Inc.** a company that develops curriculum and implements programs that uses music to teach academic and life skills.

CHAMBER WINDS LOUISVILLE & LOUISVILLE CONCERT BAND

Frederick Speck, *Director*

FLUTES

David Farsetti
Susan Froedge
Kaelah McMonigle
Meaghan Spencer

OBOES

Jayne Drummond
Doug Harville
Scott Sams

BASSOONS

Kevin Cox
Heather Kulengowski
Jackie Royce
Nan Tate
Eve Witt

CLARINETS

Carolyn Fassio
Amber Gutierrez
Sam Holman
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Carrie RavenStem
Brad Rogers
Brooklyn Smith
Josh Smith
Eric Taylor
Adam Thomas

BASS CLARINET

Kris Bachman
Jennifer Korfhage

ALTO SAXOPHONE

Cory Barnfield
Zach Schlaug

TENOR SAXOPHONE

Matthew Reidinger

HORNS

Scott Cooksey
Colin Dorman
Elizabeth Etienne
Jody Hurt
Jessica Jopek
Emily Hawboldt

TRUMPETS

Arabo Bey
Tim Hamilton
Erika Howard
James Robinson
Jon Wysong

TROMBONES

Brandon Etienne
Jason Novak
Bob Spiegelhalter
Cory Zilisch

BASS TROMBONES

Doug Finke
Elizabeth Walker

EUPHONIUMS

Matt Byrum
David Centers
Kristi Schmidt

TUBAS

Jeff Beers
Chris Schmidt

PERCUSSION

Jenny Branson
Mandi Brown
Sharon Murphy
Greg Neblett
Sam Rouster

Roster listed alphabetically



UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, *Director*

Chamber Winds LOUISVILLE CONCERT BAND

Frederick Speck, *Director*



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Sunday, February 16, 2020
Comstock Concert Hall
3:00 p.m.

PROGRAM

University of Louisville Wind Symphony Frederick Speck, *Director*

The Blessing of Light (2019) Jodie Blackshaw (b. 1971)

A Bouquet for Rabbie Burns (2009/2014-15) Marc Satterwhite (b. 1954)

Amang the Trees, and Humming Bees
Song Composed in August (Now Westlin Winds)
Jig

Harvest: Concerto for Trombone, Part I (2009) John Mackey (b. 1973)

Brett Shuster, Professor of Trombone, *soloist*

Festive Music of Prague (1995) Zdeněk Lukáš (1928-2007)

March, “The Glory of the Yankee Navy” (1909) John Philip Sousa (1854-1932)

INTERMISSION

Chamber Winds Louisville and Louisville Concert Band Frederick Speck, *Director*

Sinfonietta, Op. 188 (1874) Joachim Raff (1822-1882)

I. Allegro
II. Allegro molto
III. Larghetto
IV. Vivace

Kaelah McMonigle and Meaghan Spencer, *flutes*
Jayne Drummond and Douglas Harville, *oboes*
Carrie RavenStem and Sam Holman, *clarinets*
Colin Dorman and Jody Hurt, *horns*
Nan Tate and Eve Witt, *bassoons*

The Old Circus Band March (1923) Fred Jewell (1875-1936)

“Sheep-Shearing Song” from Somerset (1923) Eugene Goossens (1893-1962)
arr. by Percy Aldridge Grainger (1882-1961)

The Pineapple Poll (1951) Based on the music of Sir Arthur Sullivan (1842-1900)
arr. by Charles Mackerras (1925-2010)

I. Opening Number
II. Jasper’s Dance
III. Poll’s Dance
IV. Finale

UNIVERSITY WIND SYMPHONY Frederick Speck, *Director*

FLUTES
Cameron Bilek
Hannah Iglehart
Emily Laninga
Katelin McDonald*
Anna Vander Boon

OBOES
Da Eun Ahn*
Jackson Brummett
Stephanie Hile

BASSOONS
Rebekah McKinley*
Tyler Self
Nathan Shepherd

CLARINETS
Robert Acosta*
Caroline Dyer
Austin Glover
Kelly Hayden
Elise Piecuch
Beth Sargent
Carley VanMeter
Rachel Wilson

BASS CLARINETS
Chandler Craine*
Josh Mayfield

ALTO SAXOPHONES
Katelyn Blaszyński
Mackenzie Eck*
Wesley Kane

TENOR SAXOPHONE
Nathan Witte

BARITONE SAXOPHONE
Donnie Robbins

HORNS
Michael Coleman
Matt Howard*
Hayden LaVelle
Natalie Karrick
Ben Taylor

TRUMPETS
Austin Cunningham
Gabriel Edwards
Nick Felty
Angel Gross
Lane Myers*
Dylan Teel

TROMBONES
Taylor Clapp
Joshua Lang*
Hunter Snow

BASS TROMBONE
Carter Woosley

EUPHONIUMS
Alex Castillo
Noah Centers*
Elexia Murry

TUBAS
Bryan Butora
Griffin Wilson*

PERCUSSION
Luke Anderson
Cole Gregory
Thaddeus Harris
Seth Perkins
Dalton Powell
Sam Riddick

DOUBLE BASS
Alexander Shinn

PIANO
Forest Clevenger

*Names are listed
in alphabetical order.*

** denotes section principals*

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Thank you.



UNIVERSITY OF LOUISVILLE

Community Band

Jason Cumberledge, Director
Dylan Teel and Ben Taylor, Conductors

UNIVERSITY OF LOUISVILLE

Concert Band

Jason Cumberledge, Director

UNIVERSITY OF LOUISVILLE

Symphonic Band

Jason Cumberledge, Director

Monday, February 17, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

British Isles Suite (1999)	Larry Daehn (b. 1939)
Caribbean Festival (2017)	Greg Danner (b. 1958)
Softly Speaks the Night (2016)	Carol Brittin Chambers (b. 1970)
U.S. Field Artillery March (1917/2016)	John Philip Sousa (1854 – 1932) arranged by Douglas Wagner

UNIVERSITY OF LOUISVILLE CONCERT BAND

Rocketship! (2017)	Kevin Day (b. 1996)
Chasing Sunlight (2017)	Cait Nishimura (b. 1991)
Court Jester March (2019)	Karen Robertson (b. 1987)

Donnie Robbins, *graduate conductor*

In partial fulfillment of the requirements of the Master of Music degree

Brooklyn Air (2016)	Michael Markowski (b. 1986)
Lauda (2011)	Timothy Miles (b. 1985)

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

La Belle Hélène Overture (1864)	Jacques Offenbach (1819 – 1880) arranged by Lawrence Odom
At Evening's First Star (2019)	David Gillingham (b. 1947)
A Slavic Farewell (1912/1995)	Vasily Agapkin (1884 – 1964) arranged by Col. John R. Bourgeois

Adam Wilson, *graduate conductor*

In partial fulfillment of the requirements of the Master of Music degree

Into the Silent Land (2018)	Steve Danyew (b. 1983)
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Adeline Acklin and William Acklin, narrators

Chorale and Shaker Dance (1972)	John Zdechlik (b. 1937)
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UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

Jason Cumberledge, *Director*

PICCOLO

Claire Ervin

FLUTE

Claire Ervin

Nicholas Haynes

Shelby Gardner

Morgan Marama-Stout

Taylor Hamm

Savannah Norris

OBOE

Diane Appiasie

Christopher Wolfzorn

Marquese Tunstull

BASSOON

Marissa Keith

Paige Nagle

CLARINET

Mackenzie Aldridge

Eliana Smith

Kayla Slaubaugh

Gage Higdon

Ryan McKinney

Josh Mayfield

Caroline Rushing

BASS CLARINET

Bryan Norori

ALTO SAXOPHONE

Tanner Swift

Katelyn Blaszyński

James Branaman

TENOR SAXOPHONE

Madison Wallace

BARITONE SAXOPHONE

Maddie McGinnis

TRUMPET

Murphy Lamb

Tatum Lynch

Joshua Stump

Carson Randolph

Natalie Humble

Evan Schnieder

HORN

Bailey Hatzell

Allie Swarens

Tarren Sexton

Taylor Reynolds

Jake O'Neill

TROMBONE

Logan Myers

Adam Wilson

Devon Hutchens

Nick Beeny

BASS TROMBONE

Carter Cantrell

EUPHONIUM

Noah Griffith

Darrenger Huff

Ben Goldberger

Erin Kidd

TUBA

Justin Cooper

Nathan Jackson

STRING BASS

Jonathan Kaiser

PERCUSSION

Paul Pfeifer

Luke Anderson

Kirk Knight

Elliott Campbell

Peony Zhao

Miranda Phelps

PROGRAM NOTES

One piece on tonight's program contains a significant emotional concomitant. We wish to provide information regarding this piece, *Into the Silent Land*:

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For years, I thought about writing a piece of music that would reflect on this tragedy, but I struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across *Remember*, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering — not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel — I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges.

Into the Silent Land was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

Narrator Text – selected lines from “*Remember*” by Christina Rossetti (1830 – 1894)

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,

Remember me when no more day by day,
You tell me of our future that you planned:
Only remember me, you understand,

Remember me when I am gone away,
Gone far away into the silent land.

-Program Note by the composer

UNIVERSITY OF LOUISVILLE COMMUNITY BAND

Dylan Teel and Ben Taylor, *Conductors*

FLUTE

Kalen Carty-Kemker
Peyton Glass
Destiny Hemmer
Patty-Lynn Manry

CLARINET

Brenda Chaplin
Ashley Donaldson
Mark Erwin
Savannah Gregorchik
Karen Husband
Zach Macaluso
Brittany McGilberry
Katie Phillips
Chris Thode

BASS CLARINET

Skyler Ballesteros
Catherine Pierce

SAXOPHONE

Mike Dicker
Yunieski Garcia
Kevin Hill
Tabitha Mead
Sonny Neviroth
Travis Sanders

TRUMPET

Tony Arrache
Skip Banister
Susan Hughes
David Kashdan
Don Kolb
Summer Sneed
Matthew Stump

HORN

Josh Dirig
Bill Fox
Emily Pickens
Stuart Urbech
Kim Wilhoit

TROMBONE

Matt Fargen
Terry Turner
Emily Walter

EUPHONIUM

John Wilhoit

TUBA

Conrad Cash

PERCUSSION

Matthew Griffin
Andrew Harris
Matt Howard
Natalie Karrick
Alex Losego
Madison Wallace

UNIVERSITY OF LOUISVILLE CONCERT BAND

Jason Cumberledge, *Director*

FLUTE

Hannah Dickerson
Sabrina Samora
Taylor Mills
Sarah Shelton
Madison Castillo

OBOE

Brianna Whittle
Cheyenne McGregor

BASSOON

Amanda Cox
Naya Woosypiti

CLARINET

Ryan McKinney
Rebecca Romine
Roni Wolfe
Leta Brown
Alanna Parham
Julie Davis
Josh Mayfield
Elliott Campbell

BASS CLARINET

Noah Griffith

ALTO SAXOPHONE

Chloe Frederick
Marissa Ortiz
Ni'Kerrion McDonald
Desmond Anderson
Gracie Proctor
Bethany Moore

TENOR SAXOPHONE

Isaiah Kuamoo
Kelsey Richardson
Carolle Pinkerton

BARITONE SAXOPHONE

Andrew Harris

TRUMPET

William Jaurequi
Julia Clements
Alex Hatton
Cordell Fulkerson
Angel Mason
Stephanie Diehl
Emily Behr
Ashleigh Quiggins
Nohlan Lawson
Elisha Calhoun

HORN

Carter Parker
Nia Watson-Jones
Stephanie Smith
Emily Walter
Conrad Cash
Destiny Riley
JoeLee Hightower

TROMBONE

Nicholas Beeny
Jacob Swift

BASS TROMBONE

Caleb Duff

EUPHONIUM

Lauren Hauser
Adam Holland
Thomas Farless
Joseph Koelsch
Adam Schmidt
Emily Carter
Samara Hall

TUBA

Trevon Maddox
Jacob Schiess
Shelby Thomas

PPERCUSSION

Miranda Phelps
Zoey Mullins
Lawrence Biles, III
Andrew Burns
Josh Mayfield

PROGRAM

Scaramouche
II. Modere

Darius Milhaud
(1892-1974)

Jay Branaman, *alto saxophone*
Adrienne Fontenot, *piano*

Pequena Czarda

Pedro Iturralde
(b. 1929)

Madison Wallace, *alto saxophone*
Adrienne Fontenot, *piano*

UPCOMING CONVOCATIONS

Thursday, February 27, 2020
3pm - Black Diamond Choir
Comstock Concert Hall

Thursday, March 5, 2020
3pm - Student Performances
Comstock Concert Hall

Thursday, March 19, 2020
To Be Announced

Thursday, March 26, 2020
3pm - Student Performances
Comstock Concert Hall

Thursday, April 2, 2020
To Be Announced

Thursday, April 9, 2020
3pm - Student Performances
Comstock Concert Hall

Thursday, April 16, 2020
3pm - Grawemeyer Presentation
Bird Recital Hall

JAZZ REPERTORY ENSEMBLES

To view the personnel, please refer to page 14 in the Jazz Fest 2020 Program.

CONTEMPORARY ENSEMBLE

The Moontrane

Woody Shaw
(1944-1988)

Some Skunk Funk

Randy Brecker
(b. 1945)

JAZZ GUITAR ENSEMBLE

Rose's Loom

Charlie Christian (1916-1942)
adapted/arranged by Tony Rizzi (1923-1992)

James

Pat Metheny (b. 1954)
arranged by Kevin Brunkhorst (b. 1965)

JAZZ LAB ENSEMBLE

Hedgehog Stride

Josh Dickey

Ijirugitso

Mark McLean

Beautiful Clouds

Johnson Machado

Bossa do Mar

Beto Rodrigues

What Break?

Gabe Evens

TOM GARLING, TROMBONE

WITH JAZZ ENSEMBLE I

Small Town Big Band

Earl MacDonald
(b. 1970)

Legitimate Itch

Tom Garling
(b. 1965)

And Another Thing

Tom Garling

Coda

Tom Garling

This is for Sturm

Tom Garling

Metamorphosis

Tom Garling

*To view the biography for Tom Garling,
please refer to page 21 in the Jazz Fest 2020 Program.
To view the personnel for Jazz Ensemble I,
please refer to page 28 in the Jazz Fest 2020 Program.*

UoFL HONOR JAZZ BAND
FEATURING JAMEY AEBERSOLD
AARON GOLDBERG, PIANO
WITH UNIVERSITY FACULTY JAZZ ENSEMBLE

UoFL HONOR JAZZ BAND

Corner Pocket	Freddie Green (1911–1987)\
Wave	Antônio Carlos Jobim (1927–1994) arranged by Michael Mossman (b. 1959)
Vine Street Rumble	Benny Carter (1907–2003)
Lunch Portion	Jamey Aebersold (b. 1939) arranged by Gabe Evens (b. 1972)

AARON GOLDBERG WITH UoFL FACULTY JAZZ ENSEMBLE
Selections to be chosen from the following:

Yo Yo	Haitian Folk Song
Background Music	Warne Marsh (1927–1987)
En La Orilla Del Mundo	Martin Rojas
Shed	Aaron Goldberg (b. 1974)
Green Dolphin Street	Bronislaw Kaper (1902–1983)
Maraba Blue	Abdullah Ibrahim (b. 1934)

*To view the biographies for Jamey Aebersold, Gabe Evens, and Aaron Goldberg,
please refer to pages 27 and 34 in the Jazz Fest 2020 Program.*
*To view the personnel for the UoFL Honor Jazz Band and Faculty Jazz Ensemble,
please refer to pages 28 and 29 in the Jazz Fest 2020 Program.*

UNIVERSITY OF
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SCHOOL OF MUSIC

Student Gala Concert

Sunday Afternoon
February 23, 2020
3:00 p.m.
Comstock Concert Hall

PROGRAM

Sonata in E-flat Major, Op. 31, No. 3 (1802)
IV. Presto con fuoco

Ludwig van Beethoven
(1770-1827)

Adam O'Boyle, *piano*

Cello Concerto in B minor, Op. 104 (1894-1895)
II. Adagio, ma non troppo

Antonin Dvořák
(1841-1904)

Lize Dreyer, *violoncello*
???????????, *piano*

A cool breeze and cooler water (2019)

William Lamkin (b. 1998)

Ben Taylor, *horn*
Adam Wilson, *trombone*
Paul Pfeifer, *percussion*
Timothy Smith, *piano*
William Lamkin, *composer*

The Fairview Hymns (2018)

arr. by Brian Mueller

I. In the Bleak Midwinter (Holst)
II. Come Down O Love Divine (Vaughn Williams)

Cole Gregory, *marimba*

Così fan Tutte, K. 588, No. 1, 2 & 3 (1790)

Wolfgang Amadeus Mozart (1756-1791)

Ethan Murphy – *Ferrando*
Isaac Pendley – *Guglielmo*
Cameron Carnes – *Don Alfonso*
?????????????, *piano*

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INTERMISSION

Tango Virtuoso (1993)

Thierry Escaich (b. 1965)

Wesley Kane, *soprano saxophone*
MacKenzie Eck, *alto saxophone*
Nathan Witte, *tenor saxophone*
Donnie Robbins, *baritone saxophone*

Robert, toi que j'aime from Robert le diable (1831)

Giacomo Meyerbeer (1791-1864)

Allyson Lynch, *soprano*
David George, *piano*

Be Still My Soul (2003)

Rhonda Larson (b. 1963)

Katie McDonald, *flute*

Tango Suite (1984)
I. Allegro

Astor Piazzolla
(1921-1992)

Jakob Giles and Liam Hedrick, *guitars*

With Malice Toward None (2012)

John Williams (b. 1932)

Jeffrey Doll, *trumpet*
Lillian Aguilera, *piano*

Shake It Off (2014)

Taylor Swift (b. 1989)
arranged by John Anderson

DOUBLE BASS QUARTET

John Anderson, Thomas Pratt, Alex Shinn and Aidan Terry

Some Skunk Funk (1992)

Randy Brecker (b. 1945)

CONTEMPORARY ENSEMBLE

Ahren Hess, *alto saxophone*
Wesley Tramil, *tenor saxophone*
Steven Anto, *guitar*
DéQuan Tunstull, *keyboard*
Matheus Paglacci, *piano*
Sam Kernohan, *bass*
Frank Morrison, *drums*
Samir Kambarov, *director*

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Stephen Mattingly, *Guitar*
Jennifer Ross, *Violin*
Paul York, *Cello/Concentration Coordinator*

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Amanda Boyd, *Soprano*
Deborah Dierks, *Vocal Coach*
Katherine Calcamuggio Donner, *Mezzo-Soprano*
Emily Albrink Katz, *Soprano*
Erin Keesy, *Soprano*
Chad Sloan, *Baritone/Area Coordinator*

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Daniel Worley

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Jennifer Potochnic
Michael Ramach
Jerry Tolson, *Concentration Coordinator*
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DAVID DEACON, TRUMPET

WITH JIM McFARLAND, ORGAN

Sonata Seconda per Trombetta Sola, Op. 4 Giovanni Bonaventura Viviani
(1638 – 1693)

- I. Allegro
- II. Allegro
- III. Adagio
- IV. Aria
- V. Presto

Glimmers of Hope James Stephenson
(b. 1969)

Adagio for Trumpet and Orchestra Giuseppe Verdi (1813 – 1901)
edited by Edward H. Tarr

INTERMISSION

Mysteries Remain David Sampson
(b. 1951)

- I. The Mysteries Remain

Liturgical Impressions Robert J. Frank
(b. 1961)

- I. Introit
- II. Sanctus
- III. Gloria

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- I. Introit
- II. Sanctus
- III. Gloria

eight-bar time frame in which I must switch between tenor and soprano sax in order to get the best sounding melody for the range. It also features a section in 7/8 meter where minimalist elements are taken and stretched in the voicings of the piano's right hand.

The Parting Glass: I first heard this song the day I learned of the passing of one of my best friends from undergrad. This had such an impact on me that I knew I had to have at least one song on my recital in dedication to him. He was an Irishman through and through and I first performed this song at his funeral with some friends from back home in Cincinnati. In this arrangement I strove to paint the words of the song to the best of my harmonic capabilities. Though this is written in a classical style and for a classical chamber ensemble I still mixed in jazz modal chords and voicings to add a little intrigue to the song. My harmonic language is so intertwined between jazz and classical that no matter which style I write in a little of the other will seep through. The Parting Glass is dedicated to my good friend, Nicholas James Bayman.



Daniel Nail

composer

student of Gabe Evens

*This recital is presented in partial fulfillment
of the Master of Music degree.*

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GRADUATE RECITAL
Wednesday, February 26, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

Fast and Loose (2019) Daniel Nail (b. 1996)

Daniel Nail, *saxophone*
Jonathan Simpson, *piano*
Jailyn Lake-Noel, *bass*
Frank Morrison, *drums*

The Way You Look Tonight (1961) Jerome Kern (1885-1945)
Arranged by Daniel Nail

Daniel Nail, *saxophone*
Sarah DeMoor, *soprano*
Jonathan Simpson, *piano*
Jailyn Lake-Noel, *bass*
Frank Morrison, *drums*

Consequences (2020) Daniel Nail

Daniel Nail, *saxophone*
Cameron Bilek, *flute*
Robert Acosta, *bass clarinet*
Rachel Hrdina, *accordion*
Jonathan Simpson, *piano*
Jailyn Lake-Noel, *bass*
Frank Morrison, *drums*

Sometimes You Got to Have the Blues (2019) Daniel Nail

JAZZ ENSEMBLE I

Bright (2019) Daniel Nail

Daniel Nail, *saxophone*
Jonathan Simpson, *piano*
Jailyn Lake-Noel, *bass*
Frank Morrison, *drums*

The Parting Glass (2020) Traditional Irish Song
Arranged by Daniel Nail

Philip Clemons, *baritone*
Cameron Bilek, *flute*
Johnson Machado, *clarinet*
Jeffery Doll, *trumpet*
Lizzie Cooksey, *french horn*
Spencer Hawkins, *trombone*
Robert Acosta, *bass clarinet*

PROGRAM NOTES

Fast and Loose: This piece is based on the relatively simple idea of a blues with extended harmony. It strays from traditional dominant chords that would be present in a typical blues. It features modes of major and harmonic minor not normally seen in this format as well as a different cadential section taking harmonic ideas from jazz composer, Wayne Shorter. Many of the arrangement ideas for this song come from Earl MacDonald's big band arrangement of Joshua.

The Way You Look Tonight: I wanted to explore how far I could reharmonize a traditional jazz standard with this arrangement. The original harmony of this piece by Jerome Kern with lyrics by Dorothy Fields stays primarily in 2 key centers. My arrangement has many more than two key centers, taking the original melody and using various forms of voice leading to reharmonize the chords. The harmony I came up with is ethereal, painting the words of this ballad in a darker way than they are normally interpreted. The soprano voice adds a lot to this texture as well. The solo section changes feel from a ballad to a Neo-soul groove, having a piano solo over a vamp to lead into a saxophone solo using the reharmonized changes, and makes its way back to the original ballad tempo for the recapitulation of the melody.

Consequences: This piece started as a simple song in five but transitioned into a full through-composed work. It features instruments not commonly seen in jazz, such as accordion and bass clarinet. This composition features a bass line derived from a natural minor scale for the A section of the main melody and from the fifth mode of harmonic minor for the B section. After the main melody is played the band goes through transitions from 5/4 to 3/2 meter, and it experiments with groupings of 2 and 3 at the same time between different members of the band. Eventually it metrically modulates into a 4/4 breakdown section, taking elements from musicians I admire, such as Tigran Hamasyan and Avishai Cohen. It continues developing with a soprano saxophone solo finally pushing into an open solo section featuring piano. The piece ends with a restatement of the melody culminating in the entire ensemble coming together with a tutti bass line.

Sometimes You Got to Have the Blues: Starting as an exercise in trying to write something simple and soulful, this Ray Charles influenced blues seemed like a perfect vessel for a big band chart. For the most part, the chart is straightforward, inspired by Ray Charles techniques, such as full band stops paired with a soli. This tune is in part dedicated to my undergraduate saxophone instructor Craig Bailey, who's 14 or so years of experience in Ray Charles' big band has had an incredible impact on me musically. In his words: "Everybody Loves the Blues."

Bright: Bright began as an accidental voicing placement on the piano but turned into a full-fledged jazz song. The title comes from the fact that much of the music I have written in graduate school has been experimental or dark. This however is actually not "another sad Dan tune" (Chad O'Brien) being the brightest sounding piece that I have written in a while. Its melody in both sections floats over a busy rhythm section. One performance challenge is an

**UNIVERSITY OF LOUISVILLE
TRUMPET STUDIO RECITAL**

Concerto in E-flat
I. Allegro

Franz Joseph Haydn
(1732-1809)

Angel Gross, trumpet
Lillian Aguilera, piano

Romanze

Gustav Cords
(1870-1951)

Evan Schneider, trumpet
Lillian Aguilera, piano

Petite Piece Concertante

Guillaume Balay
(1871-1943)

Angel Mason, trumpet
Jim McFarland, piano

Call for Unaccompanied Trumpet

James M. Stephenson
(b. 1969)

Gabriel Edwards, trumpet

Sonata in E-flat
I. Allegro con brio

Throvald Hansen
(1847-1915)

William Jaurequi, trumpet
Jim McFarland, piano

Romance in E-flat

Leroy Ostransky
(1918-1993)

Joshua Stump, trumpet
Jim McFarland, piano

(continued)

**UNIVERSITY OF LOUISVILLE
TRUMPET STUDIO RECITAL**

Concerto in E-flat
I. Allegro

Franz Joseph Haydn
(1732-1809)

Angel Gross, trumpet
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Jim McFarland, piano

Romance in E-flat

Leroy Ostransky
(1918-1993)

Joshua Stump, trumpet
Jim McFarland, piano

(continued)

Fantaisie Brillante
Allegro maestoso

Jean B. Arban
(1825-1889)

Alex Hatton, trumpet
Jim McFarland, piano

Concert Piece

Giulio Alary (1814-1891)

Carson Randolph, trumpet
Jim McFarland, piano

Concertino
I. Allegro moderato

Henri Senée
(1820-1893)

Tatum Lynch, trumpet
Jim McFarland, piano

Fantaisie Brillante
Allegro maestoso

Jean B. Arban
(1825-1889)

Alex Hatton, trumpet
Jim McFarland, piano

Concert Piece

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Upcoming Concerts Beethoven Festival Emerson String Quartet

Sunday, October 25, 2020 - 3:00 p.m.
Saturday, November 21, 2020 - 3:00 p.m.
Sunday, November 22, 2020 - 3:00 p.m.



SCHOOL OF
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82nd Season

BEETHOVEN FESTIVAL 2020

Emerson String Quartet

Eugene Drucker & Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

*The Beethoven Festival is dedicated to the memory of Ben Franklin
longtime passionate devotee of the chamber music genre
who served as the Society's President from 1985-86 through 1987-88
and whose generous special donation made the Festival a reality.*

University of Louisville School of Music
Comstock Concert Hall

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Sunday, March 1, 2020	Comstock Concert Hall	3:00 p.m.	82 nd Season	Three Hundred Ninety Fourth Concert	of the Society	Ludwig van Beethoven (1770-1827)	Quartet in A Major, Op. 18, No. 5 (1798-1800)	Allegro	Mennetto	Andante cantabile	Allegro	Quartet in B-flat Major, Op. 18, No. 6, "La Malinconia" (1798-1800)	Allegro con brio	Adagio, ma non troppo	Scherzo: Allegro	La Malinconia: Adagio; Allegretto quasi allegro	INTERMISSION	Quartet in C Major, Op. 59, No. 3, "Razumovsky" "Eroica" (1800-1802)	Introduzione: Andante con moto; Allegro vivace	Andante con moto quasi Allegretto	Mennetto: Grazioso	Allegro molto	The Emerson String Quartet appears through arrangements of the	IMG Artists, 152 West 57th Street, New York, NY 10019	and records exclusively for SONY Classical	www.imgartists.com	www.emersonquartet.com
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Sunday, March 1, 2020
Comstock Concert Hall

3:00 p.m.

82nd Season
Three Hundred Ninety Fourth Concert
of the Society

Ludwig van Beethoven (1770-1827)

Quartet in A Major, Op. 18, No. 5 (1798-1800)

Allegro
Menuetto
Andante cantabile
Allegro

Quartet in B-flat Major, Op. 18, No. 6, "La Malinconia" (1798-1800)

Allegro con brio
Adagio, ma non troppo
Scherzo: Allegro

La Malinconia: Adagio; Allegretto quasi allegro

INTERMISSION

Quartet in C Major, Op. 59, No. 3, "Razumovsky" "Eroica" (1805-6)

Introduzione: Andante con moto; Allegro vivace
Andante con moto quasi Allegretto
Menuetto: Grazioso
Allegro molto

The Emerson String Quartet appears through arrangement with
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and records exclusively for SONY Classical
www.ingartists.com
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(formerly *Clavier*, she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck. In 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the New York Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A recipient of the University of Louisville's Distinguished Faculty Award for Service, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, France, the Netherlands, Russia and Scotland. Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Southern Division Composition Coordinator for MTNA Competitions, and the State Coordinator for the MTNA Composition Competition.



CHARLES VERNON bass trombone

with

KRISTA WALLACE-BOAZ
piano

Assisted by

Brett Shuster & Donna Parkes, *tenor trombone*

Bryan Heath, *bass trombone*

Andrew Doub, *tuba*



UPCOMING EVENTS

*All events are held at the School of Music on the University of Louisville
Belknap Campus and are free and open to the public, unless otherwise noted.*

Events are subject to change.



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GUEST ARTIST SERIES
Sunday, March 1, 2020
Comstock Concert Hall
7:30 p.m.

PROGRAM

Sonata	Halsey Stevens
I. Moderator con moto	(1908-1989)
II. Andante affettuoso	
III. Allegro	

Rhapsody	Eric Ewazen
	(b. 1954)

INTERMISSION

Concerto	James Stephenson
I. Chapter I	(b. 1968)
II. Chapter II	
Epilogue	

Space Medley	Thomas Matta
	(b. 1966)

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The University of Louisville Trombone Association

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Thank you.

ARTIST BIOGRAPHIES

CHARLES VERNON began his orchestral career as bass trombonist with the Baltimore Symphony, starting in September 1971. In 1980 he went to the San Francisco Symphony for one season. He was then chosen by Riccardo Muti to play bass trombone with the Philadelphia Orchestra, where he played for five years until coming to the Chicago Symphony Orchestra in 1986.

A native of Asheville, North Carolina, Vernon attended Brevard College and Georgia State University, where he studied with Bill Hill as well as Gail Wilson, professor of trombone at Arizona State University. His mentor/teachers were Arnold Jacobs and Edward Kleinhammer, both former tuba and bass trombone of the Chicago Symphony.

Vernon has been on the faculties of Catholic University, Brevard Music Center, Philadelphia College of Performing Arts, Roosevelt University, and the Curtis Institute and Northwestern University. Currently he is professor of trombone at DePaul University. Vernon has many solo and teaching appearances throughout the world.

In April 1991, with the CSO under Daniel Barenboim, he gave the world premiere of Ellen Taaffe Zwilich's Concerto for Bass Trombone, which was commissioned by the Orchestra for its centennial. In September 2006, he and the CSO premiered Chick'a'Bone Checkout, a new concerto for the alto, tenor and bass trombones and orchestra, written by trombonist and composer Christian Lindberg.

Vernon and his wife, Alison, have several commissioned song cycles for soprano, trombone and piano written by the American composer Eric Ewazen and performed for many European and U.S. audiences.

He has two sons—Mark, who graduated from Flash Point Academy in Chicago and worked for Xaviant Game Design and now is working for SuperBot Entertainment in Los Angeles working on PlayStation All-Stars: Battle Royale and Gary, who attends Oakton Community College.

Information concerning music written or arranged for him as well as books, CDs and a DVD of the documentary film on the Lindberg/Vernon project and many other things, can be found at CharlieVernon.com.

As a part-time athlete, Vernon is an avid swimmer and a member of the Evanston Masters Swim Team. He comments, "As time passes, I realize that I must keep doing it, so that I can KEEP doing it!"

KRISTA WALLACE-BOAZ, Associate Dean and Professor of Piano and Pedagogy at the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. She also serves as chair of the Faculty Senate and is Faculty Trustee on the University Of Louisville Board Of Trustees. She is the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine

AMADEUS GUITAR DUO

DALE KAVANAGH
& THOMAS KIRCHHOFF
guitars

Contrasts – from Baroque
to the 20th Century



UPCOMING EVENTS

*All events are held at the School of Music on the University of Louisville
Belknap Campus and are free and open to the public, unless otherwise noted.
Events are subject to change.*

PROGRAM

Suite No 7 in G-minor, HV 432 Overture – Sarabande – Passacaglia	Georg-Friedrich Händel (1685-1759) Transcription: Ulrich Stracke
String Quartet, No 2 Allegro – moderato	Alexander Borodin (1833-1887)
Espagnoleta & Canarios	Gaspar Sanz (1640-1710) Transcription: Irina Kircher
Three Pieces Prelude Briny Ocean Melissa	Dale Kavanagh (b. 1958)

INTERMISSION

“Contrasts” Praeludio e Cancona (Sérénade 1956) Fuga d-minor, BWV 539 (f. organ) Andante Melanconico (Sérénade 1956) Sinfonia, BWV 29 (Bach/Kreisler)	André Jolivet / Johann Sebastian Bach (1905-1974 / 1685-1750)
Concerto in D-mayor, RV 93 Allegro - Largo – Allegro	Antonio Vivaldi (1678-1741) Transcription: Frank Gerstmeier

ARTIST BIOGRAPHIES

Amadeus Guitar Duo

www.amadeusduo.com

Dale Kavanagh (Canada) & Thomas Kirchhoff (Germany) have been playing together since 1991. Many composers have dedicated works to the Amadeus Duo since then such as Stephen Dodgson - Gerald Garcia - Harald Genzmer - Jaime Zenamon - Roland Dyens - Stephen Funk-Pearson - Christian Jost - Carlo Domeniconi a.o. They are often performing with orchestras playing concertos by Joaquin Rodrigo, Roland Dyens, Genzmer, Carlo Domeniconi, Jaime Zenamon, Gerald Garcia, Christian Jost and Martin Herchenröder. They have given more than 1.800 concerts in 70 European Countries, Asia and North- and South America in the last twenty years and have published seventeen CD's (NAXOS / Haenssler Classic). They are invited to play in the United States, Canada, China, India, South-Korea, Thailand, England, Italy, Spain, Turkey, Rumania, Greece and Germany in the season 2019/20. Dale and Thomas have established one of the largest and most prestigious Guitar Festivals in Europe, the International Guitar Symposium Iserlohn (www.guitarsymposium.com). Dale Kavanagh, Thomas Kirchhoff and their daughter Melissa Rachel are residents of Iserlohn/Germany. Amadeus Guitar Duo plays exclusively D'Addario Composite strings and guitars by Antonius Muller, Germany, Steven Walter, Chicago and Jorge Godoy (MARTINEZ Guitars).

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CONVOCATION
Thursday, March 5, 2020
Bird Recital Hall
3:00 p.m.

PROGRAM

Sonata
III. Allegro vivace
Lawson Lunde
(1935-2019)

Ni’Kerrion McDonald, *alto saxophone*
Adrienne Fontenot, *piano*

Klonos
Piet Swerts
(b. 1960)

Tanner Swift, *alto saxophone*
Adrienne Fontenot, *piano*

Adagio and Tarantella
Ernesto Cavallini
(1807-1874)

Elise Piechuch, *clarinet*
David George, *piano*

UPCOMING CONVOCATIONS

Thursday, March 19, 2020
To Be Announced

Thursday, March 26, 2020
3pm - Student Performances
Comstock Concert Hall

Thursday, April 2, 2020
To Be Announced

Thursday, April 9, 2020
3pm - Student Performances
Comstock Concert Hall

Thursday, April 16, 2020
3pm - Grawemeyer Presentation
Bird Recital Hall



CONVOCATION
Thursday, March 5, 2020
Bird Recital Hall
3:00 p.m.

PROGRAM

Sonata
III. Allegro vivace
Lawson Lunde
(1935-2019)

Ni’Kerrion McDonald, *alto saxophone*
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Thursday, April 9, 2020
3pm - Student Performances
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Thursday, April 16, 2020
3pm - Grawemeyer Presentation
Bird Recital Hall

Torroba's Castles of Spain are a prime example of his ability to use guitar to convey Spanish culture. This work is a set of fourteen short programmatic pieces, each portraying a different castle from Spain. Torroba used these pieces to bring folk music and Spanish culture to the concert stage. The slow movements display Torroba's ability to form elegant, lyrical melodies, while the quicker movements depict rhythms that are distinctive to Spanish culture.

The Last Song

Clarice Assad

Clarice Assad is a Brazilian-American composer, pianist, arranger, and singer. She was born into a musical family, her father (Sergio Assad) and uncle (Odair) are both well-known classical guitarists. Clarice Assad has been performing music since the young age of seven. She started as a vocalist due to a medical condition which made it difficult for her to play instruments. However, once she was able to, she learned piano and developed an interest in jazz.

Clarice is quite diverse in her musical interests. She is influenced by popular Brazilian music, Romanticism, world music, and jazz and has written for a variety of instrumentations and genres. She has particularly contributed greatly to classical guitar repertoire. She has written solos, duos, and quartets for classical guitar, as well as concertos and chamber orchestra works that feature the guitar.

Perhaps one of her most beautiful pieces that has been arranged for guitar is "The Last Song". This piece was originally written for solo piano and was released on her album called "Home". Since its release, "The Last Song" has been arranged by others for multiple instrumentations including: two guitars, string orchestra, full orchestra, jazz band, and solo guitar. This piece has a unique tuning, with the sixth string tuned down to C and the fifth string tuned down to G. It has a very elegant melody with a sweet, lullaby feeling.

The Ballads: Suite for Solo Guitar

Nikita Koshkin

Nikita Koshkin is a classical guitarist and composer from Moscow, Russia. Though his parents intended him to have a diplomatic career, his grandfather put him on the path of his music career when Koshkin was just fourteen. His grandfather gifted him his first guitar and a recording of Andres Segovia. Up until this point, Koshkin's primary interest was in rock music however he became interested in classical composers such as Stravinsky, Shostakovich, and Prokofiev.

Koshkin's, classical meets rock, influences can be clearly seen in most of his pieces. The Ballads: Suite for Solo Guitar is a primary example of this. This suite consists of five ballads total: I. Allegretto, II. Moderato, III. Con Moto, IV. Adagio Molto, and V. Moderato. One of Koshkin's goals with music is to develop the use effects on the guitar and incorporate them into his composition. These ballads feature drop-D tuning (in ballads I and II), a wide range of rhythms, and a variety of musical styles.



Kayla Hibbs

guitar

student of Stephen Mattingly

*This recital is presented in partial fulfillment
of the Master of Music degree.*



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GRADUATE RECITAL
Monday, March 16, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

Caprice, Op. 20, Nos. 2, 7, and 9
Luigi Legnani
(1790-1877)

Partita in A minor for Solo Flute BWV 1013
Allemande
Johann Sebastian Bach
(1685-1750)

PAUSE

Castles of Spain:
Montemayor, Manzanares el Real, Turégano, Torija
Federico Moreno Torroba
(1891-1982)

The Last Song
Clarice Assad
(b. 1978)

PAUSE

The Ballads: Suite for Solo Guitar
I. Allegretto
II. Moderato
III. Con Moto
IV. Adagio Molto
V. Moderato
Nikita Koshkin
(b. 1956)

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PROGRAM NOTES

Caprice, Op. 20, Nos. 2, 7, and 9
Luigi Legnani

Luigi Legnani was an Italian guitarist, composer, luthier, and opera singer during the Romantic era. He began as a string player, learning violin and viola and later became more focused on voice and guitar. His guitar performance career began in Milan in 1819. He toured in Italy, Germany, and Switzerland, and was particularly successful in Austria, where Mauro Giuliani had established the guitar as a solo instrument. Legnani was said to be a “worthy successor” to Giuliani.

Legnani was good friends with Niccolò Paganini (a prominent Italian violinist and guitarist of the time), who believed Luigi Legnani to be “the leading player of guitar of the time”. Paganini likely influenced Legnani’s 36 Caprices, Op. 20 with his 24 Caprices for violin, op. 1. Legnani’s Caprices contain pieces written in all major and minor keys.

A caprice is a lively style of music that is free of form and structure. Like most caprices, Legnani’s works in op. 20 tend to be fast, virtuosic, and dramatic. He explores a range of textures on guitar and many of the pieces explore keys that are not often used for guitar compositions.

Partita in A minor for Solo Flute BWV Allemande
Johann Sebastian Bach

Johann Sebastian Bach was a German composer and musician of the Baroque era. He was born into a musically gifted family and is considered one of the greatest composers of all time. Bach became interested in music at a young age and studied the works of other musicians of the time such as Handel, Telemann, and Vivaldi. Like these musicians, Bach wrote concertos, suites, recitatives, arias, and more. However, Bach was known for being more harmonically inventive with his use of unusual dissonant chords and progressions. Bach was skilled with a variety of instruments and genres including pieces for organ, keyboard, violin, and voice. He also found success with a chamber work for flute, even though he did not play flute. This piece is Partita in A minor for solo flute BWV 1013.

Bach was possibly inspired to write this piece by Pierre - Gabriel Buffardin, a well-known flautist of the time that Bach heard play in the Court Orchestra of August II in Dresden. Similar to Bach’s other chamber works not much is known of the circumstances of this composition. It is believed that it was written during the 1720s, given the advanced level of the flute. BWV 1013 consists of four movements: Allemande, Corrente, Sarabande, and Bourree. The Allemande is the longest movement of the piece. It features running sixteenth notes that outlines its binary form and frequent leaps to different registers.

Castles of Spain:
Montemayor, Manzanares el Real, Turégano, Torija
Federico Moreno Torroba

Federico Moreno Torroba dedicated his life to using music to express the character of Spanish culture. He was known for his work on ballets, symphonic works, piano pieces, and zarzuelas (Spanish opera). Though he did not play guitar, he was also one of the most prominent composers of guitar from the twentieth century. Even Pepe Romero (world renowned classical and flamenco guitarist) agreed that Torroba had a great understanding of the instrument.



UNIVERSITY OF LOUISVILLE
COMMUNITY BAND
INVITATIONAL

OLDHAM COUNTY COMMUNITY BAND

Brad Rogers, *Director*

RIVER CITIES CONCERT BAND

Brad Jopek, *Director*

Tuesday, March 17, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

OLDHAM COUNTY COMMUNITY BAND

Brad Rogers, *Director*

Rise Of The Firebird (2001) Steven Reistetter
(b. 1970)

Overture to *The Pearl Fishers* (1863) Georges Bizet
(1838-1875)
transcribed by Lucien Calliet

March: The Southerner (1908) Russell Alexander
(1877-1915)
arranged by Glenn Cliff Bainum

The Prince of Egypt (1998) Stephen Schwartz (b. 1948)
& Hans Zimmer (b. 1957)
arranged by Jay Bocook

INTERMISSION

RIVER CITIES CONCERT BAND

Brad Jopek, *Director*

Flight of the Pegasus (1994) David Shaffer
(b. 1953)

Rushmore (1980) Alfred Reed
(1921-2005)

Hoosier Holiday (1993) Robert Washburn
(1928-2013)

Bandology (1963) Eric Osterling
(1926-2005)

ARTIST BIOGRAPHIES

OLDHAM COUNTY COMMUNITY BAND

Although a community band existed sporadically in Oldham County prior to the founding of the current ensemble, in 1988 a group of interested community members and the director of the Oldham County High School Band (Jim Stuppy) formed the Oldham County Community Band. Beginning in 1989 after the opening of South Oldham High School, the conducting duties were assumed by the current director, Brad Rogers.

The Oldham County Community Band rehearses and performs year-round and is open to anyone with playing experience on wind or percussion instruments from advanced middle school students through adult performers. No audition is required, only the desire to rehearse and perform. The band performs at numerous civic and community functions and several times each year in conjunction with local high school and community bands.

BRAD ROGERS is in his thirty-fourth year as band director at Oldham County High School in Buckner, Kentucky. Prior to his arrival at OCHS in 1987, he held positions at Oakland High School (Murfreesboro, TN), Central High School (Columbia, TN) and Christian County High School (Hopkinsville, KY). He is a 1978 graduate of Middle Tennessee State University, holds a Masters degree in Music Education (1989) from the University of Louisville, and has completed additional graduate coursework through Illinois State University and the Vander Cook School of Music.

Mr. Rogers' teaching responsibilities include marching, concert, and jazz bands at OCHS, and assisting with the OCMS band program. The OCHS band has performed with distinction in a variety of venues, consistently earning Distinguished and Superior ratings at events in Kentucky, across the eastern United States and in Canada. The OCHS Symphonic Band and various chamber groups have performed as featured ensembles at the KMEA In-Service Conference (2006, 2010, 2013, 2014, and 2018). The band has also served as a clinic demonstration ensemble at the Conference on three separate occasions.

Mr. Rogers has received numerous individual recognitions, notably the MTSU Band of Blue Hall of Fame (inducted 1999), the National Band Association Citation for Musical Excellence (three times), and the Phi Beta Mu Outstanding Bandmaster in Kentucky (2012). He has been honored as one of *50 Directors Who Make A Difference* by SBO Magazine (2015), is a John Philip Sousa Society Legion Laureate, and a Rotary Club International Paul Harris Fellow. He has served in numerous appointed and elected positions with KMEA, including Band Division Chair and President of the Association (2015-17). In April 2019 he was recognized as a Distinguished Alumnus of the Middle Tennessee State University (MTSU) School of Music.

Professional affiliations include KMEA/NAfME, National Band Association, American School Band Directors Association, Phi Beta Mu, Phi Delta Kappa, and Phi Mu Alpha Sinfonia. He is a staff member with the Kentucky Ambassadors of Music, serving since its inception in 2000, is active as a clinician, adjudicator,

and private instructor (clarinet), and has performed for the past sixteen years with the Louisville Concert Band/Chamber Winds Louisville (Dr. Frederick Speck, conductor). Mr. Rogers has been the conductor of the Oldham County Community Band since 1989. He has two grown daughters, Brianna and Lauren (both MTSU alumni), and resides in La Grange, Kentucky with his wife, Pat.

RIVER CITIES CONCERT BAND

In 1980, Eugene Davis and several local residents passionate about concert band music founded the River Cities Concert Band and is a 501(c)3 non-profit organization. The mission of the organization is to perform free concerts for communities in the Kentuckiana region and to provide a venue for experienced, volunteer musicians to perform and fellowship with musicians of all ages and occupations. River Cities Concert Band has participated at several Concert in the Park Series including Bardstown, Jeffersonville, Orleans, and Corydon. Other highlighted performances include the Jeffersontown Gaslight Festival, Howard Steamboat Museum in Jeffersonville, Bellarmine University commencement ceremonies, the Old Louisville Neighborhood Association in Central Park, and the Audubon Park Dogwood Festival. In giving back to the community, River Cities Concert Band has also provided music at retirement communities including Treyton Oak Towers, Westminster Village, and the Episcopal Church Home. Membership is open to everyone who plays a musical instrument and wishes to be a part of an outstanding musical organization.

BRAD JOPEK is currently the Artistic and Music Director of the River Cities Concert Band in Louisville, Kentucky. Since taking up the baton Mr. Jopek has worked to increase the band's outreach in the Kentuckiana area by performing with local community bands, establishing chamber ensembles, and performing in variety of venues. Outside of River Cities, Mr. Jopek has volunteered as an Assistant Conductor for the University of Louisville Saxophone Ensemble and Community Band.

Mr. Jopek's musical career began on the piano having studied with Mr. and Mrs. Jack Sternisha, Ms. Jannis Peterson from SUNY Fredonia, Ms. Rebecca Sopher, and Dr. Melva Huebert from Grove City College. He also studied the French horn under the tutelage of Ms. Pauline Emilson, Mr. David Lloret, Mr. William Knight, Mr. James Scanga at Grove City College, and Professor David Bruce Heim at the University of Louisville.

Mr. Jopek holds a Bachelor of Music in Education from Grove City College where he worked with numerous ensembles including the Crimson Brass Quintet, Symphonic Concert Band, Symphonic Orchestra, Stage Band, and Wind Ensemble. He also holds a Master of Music in Wind Conducting from the University of Louisville where he worked as a Graduate Teaching Assistant at the University of Louisville Bands. Presently, Mr. Jopek is pursuing a second Master of Music degree in Orchestral Conducting from the University of Louisville. He has studied conducting with Dr. Edwin Arnold, Dr. Joseph Pisano, Dr. Jeffery Tedford, Dr. Frederick Speck, Ms. Kimcherie Lloyd, and Dr. Amy Acklin.

OLDHAM COUNTY COMMUNITY BAND

Brad Rogers, *Director*

FLUTES & PICCOLO

Joyce Abbott
Abby Hardin
Mia Rivera
Margy Whitsett

OBOES

Tim Rico-Storey

CLARINETS

Megan Baker
Rachel Marmantje
Wynne Budniak
Brenda Chaplin
Natalie DeSimone
Chandra Emerson
Tifant Hernandez
Pat Wilhelm

BASS CLARINET

Ashtyn Jones

ALTO SAXOPHONES

Cecil Crouch
Mark Schweinhart

TENOR SAXOPHONES

David Harbison
Tony Pile

TRUMPETS

Skip Bannister
Ed Falencki
Maddy Leger
Dave Mehl
Loren Rudd

HORNS

Sandy Johnson
Dawn Williams
Chris Woosley

TROMBONES

Tom Budniak
Jim Wilson

EUPHONIUMS

Rob Boles
Patrice Ewing

TUBAS

Gary Raisor
Jane Royer

PERCUSSION

Jim Polley

*Names are listed
in alphabetical order.*

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Thank you.

RIVER CITIES CONCERT BAND

Brad Jopek, *Director*

FLUTES & PICCOLO

Shelby Anderson
Timber Dawson
Becky Distler
Allison Hammons
Patricia Harris
Nichole Helton
Shari Klosterman
Carol Krake
Sally Longest
Betty Muse
Melanie Pawul
Jill Rayburn
Evelyn Schnee

OBOES

Page Curry
Anthony Minstein
Zoey Ottinger

BASSOON

Michelle McKenzie

CLARINETS

Amelia Alcorn
Lu Ann Conner
Lee Hoke
Kelly Jackson
Sarah Lee
Zach Macaluso
Peggy Masnica
Susan Miller
Don Nelson
Cindi Rhodes
Kathie Zehnder

BASS CLARINET

Pat Facktor

ALTO SAXOPHONES

Susan Bowers
Mike Dicker
Erin Meiman
Marty Schmelz
Sara Wines

TENOR SAXOPHONES

Bud Blevens
Bill Bowers

BARITONE SAXOPHONE

Yunieski Garcia

TRUMPETS & CORNETS

Tammy Alcorn
Spencer Barham
Ron Boyd
Mike Clark
David Coffing
Sandy Duffy
Craig Frey
Michael Pawul
Rodger Stepro
Jim Straub
Kevin Thorson
Jack Walker

HORNS

Ken Distler
Ron Facktor
Bill Fox
Jessica Jopek
Jamie Rush
David Sampson

TROMBONES

Larry Davis
Donna Egbert
Tim Hall
Donald Horn
Jim Kearfott
Rachel Stump
Megan Willis

BASS TROMBONES

Liz Clark
Stewart Bridgeman Noë

EUPHONIUMS

Charlie Baker
Robert Crafton
Glenn Thienel

TUBAS

Peter Ellis
Steve Ellis
Donald Engelhardt
Don Mason
Derrick Mills
Gary Raisor
James Stark

PERCUSSION

Patrick Lai
Gaylord Long
Kim Lynch
Doug Meister

*Names are listed
in alphabetical order.*

Bossa Pra Natalia

Beto Rodrigues

With my lovely and adorable wife on my mind, I wrote this this tune. Through this instrumental song, I tried to outline and describe all the feelings that I have for her, which is not always an easy task, since I think I always have much more to say. Initially, this tune was a Bossa Nova set in AABC form, but with the help of this wonderful team of musicians, we ended up playing as a straight jazz ballad. This song is also one of my first efforts as a composer, therefore I have an extra special care and love for it.

Motion

Jimmy Raney

Jimmy Raney was one of the greatest jazz guitarists in history and his importance is deeper when the words *Bebop* and *guitar* are related. He, along with Chuck Wayne and Tal Farlow, put the guitar on the map for modern Jazz of the 1940's and I am definitely a guitarist today because of Raney's role in the history of jazz guitar. His composition *Motion* was first recorded in 1953 in collaboration with the young tenor saxophonist Stan Getz. It is a contrafact of *You Stepped Out of a Dream* with a melody that has interesting shapes and lines that are very Lennie Tristano-ish, another influential musician and educator.

Hymn to Peace

Duke Jordan

Duke Jordan is a well-known Bebop pianist who recorded with Charlie Parker, Dizzy Gillespie, among others. It was difficult being a jazz musician and unfortunately, during the 1960's and early 1970's, Jordan had to work as taxi-driver in NYC. Thankfully, Nils Winther, from *SteepleChase Records* gave Jordan an opportunity to record, and the song *Hymn to Peace* came from one of his recordings (*Misty Morning* – 1975). This tune has a Gospel-feel and its melody could easily be included on any Sunday morning church meeting. This thru-composed tune is a great example of a call and response melody, a showcase for every soloist in the band.

Mulher Rendeira

Zé do Norte

Arr: Paulo André Tavares

Mulher Rendeira is a genuine example of Brazilian Music that comes from the Northeast area of my country. This tune has an AAB form with an extremely catchy, song-like melody. The arrangement was written by a former teacher of mine, Paulo André Tavares, and his influence is still very present in my playing. Tavares is a master of Brazilian music and his deep knowledge about jazz enabled him to re-harmonize the piece, giving it a flavor of modal jazz from the 1960's. This song also carries a special meaning for me because I feel closer of my home country and I can clearly remember my mother singing it to me when I was a child.



Beto Rodrigues

jazz guitar

student of Craig Wagner

*This recital is presented in partial fulfillment
of the Master of Music degree.*



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GRADUATE RECITAL
Wednesday, March 18, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Besame Mucho
Consuelo Velázquez
(1916-2005)

Lover Man (Oh, Where Can You Be?)
Jimmy Davis
(1915-1997)

Blues for Alice
Charlie Parker
(1920-1955)

Go Down, Moses
Traditional

Bossa Pra Natalia
Beto Rodrigues
(b. 1993)

Motion
Jimmy Raney
(1927-1995)

Hymn to Peace
Duke Jordan
(1922-2006)

Mulher Rendeira
Zé do Norte (1908-1992)
Arr. by Paulo André Tavares (b. 1957)

Beto Rodrigues, *guitar*
Giovanni Sena, *electric bass*
Frank Morrison, *drums*
De'Quan Tunstull, *piano*
Jason Knuckles, *tenor saxophone*
Mayur Gurukkal, *trumpet*

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PROGRAM NOTES

Besame Mucho

Consuelo Velázquez

Originally written in 1941 by the Mexican pianist and songwriter Consuelo Velázquez, this tune was translated into more than twenty languages and was a huge success in United States during the 1940's. This composition is an ABA form and record by a number of significant artists, like Nat “King” Cole, Jimmy Dorsey and His Orchestra and even the British rock ‘n roll group The Beatles. Number jazz guitarists have taken recorded and performed this tune, including Wes Montgomery and Grant Green. The latter’s version had a profound impact on me - through his album *The Latin Bit* (1961) - and the rendition presented this evening is a direct transcription from his work.

Lover Man (Oh, Where Can You Be?)

Jimmy Davis

This beautiful ballad was composed 1942 and it has lyrics added by Roger Ramirez and James Sherman. The whole atmosphere of this AABA song is about the feeling of being alone and distant from loved ones. Some artists have captured this emotional sense on their recordings and among them are Sarah Vaughan, Charlie Parker, J.J. Johnson and Sonny Rollins, but the definitive version, in my opinion, is by Billie Holiday. Tonight, Lover Man will be performed as a guitar and bass duo and will emphasize the mood of the piece through this very intimate setting.

Blues for Alice

Charlie Parker

The composer of the tune, Charlie Parker, has a deep influence in my formation as a musician and his musical ideas constantly challenge and shape the way I perceive music. On this standard 12-bars blues, Parker once again set the bar high as far as harmonic progressions and chord substitutions are concerned. Composed in 1951 and released on the album *Swedish Schnapps*, on the *Verve* label, this piece proved to be very advanced at the time of its release and it is still a trial for every musician to play, especially if trying to incorporate Bird’s concepts throughout the solo.

Go Down, Moses

Traditional

This traditional Negro spiritual was first introduced to me through an album by Louis Armstrong named *Louis and the Good Book* (1958). It immediately caught my attention through its raw yet strong and meaningful melody set in an AB form. Besides that, being Catholic, the lyrics made so much sense – they were like having a cherry on the top. Immediately after discovering Armstrong’s version, I came across Grant Green’s album called *Feelin’ the Spirit* (1962) and his interpretation made a long-lasting impression on me. The version presented this night is also a Grant Green transcription.

Darn That Dream

Jimmy Van-Heusen (1913-1990)

This song, written by Van-Heusen, first appeared in the Broadway production *Swingin' the Dream*. The lyrics discuss the story of a lover's unrequited love. The chromatic harmony of the composition reflects these melancholic sentiments. I have chosen to re-harmonize this standard in order to play on the melancholic effects of the harmony and highlight the unrequited love. Throughout my re-harmonization, I use a series of increasingly dissonant chords, triadic structures, and pedal points to build tension until a final bittersweet release at the end of the melody, signifying a sense of reluctant acceptance.

Billie's Bounce

Charlie Parker (1920-1955)

This composition, written by Charlie Parker in 1945, is a 12-bar blues dedicated to Dizzy Gillespie's agent Billy Shaw. The version we play here is modeled off the Ari Hoenig Quintet version live at Small's jazz club in New York City. The goal of this performance is to highlight the interaction between soloists and create a large solo with an overarching story as the soloists trade.

I Wish I Knew How It Would Feel to Be Free

Billy Taylor (1921-2010)

This tune was originally written by Billy Taylor as a straight-eighth tune with a bit of a backbeat, but I will be performing the song in the stylings of the great Nina Simone. This way of performance takes care to highlight the hymn-like nature with inspirations from gospel roots, as seen in the following lyrics from the first verse.

*"I wish I knew how it would feel to be free
I wish I could break all the chains holding me.
I wish I could say all the things that I should say.
Say 'em loud say 'em clear
For the whole round world to hear."*



DéQuan Tunstull

jazz piano

student of Gabe Evens

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of the Bachelor of Music degree.*



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SENIOR RECITAL
Wednesday, March 18, 2020
Bird Recital Hall
8:30 p.m.

PROGRAM

Won't You Be My Neighbor	Fred Rogers (1928-2003)
My Funny Valentine	Richard Rodgers (1902-1979)
Fried Pies	Wes Montgomery (1923-1968)
Brown and Gold	DéQuan Tunstull (b. 1998)
Windows	Chick Corea (b. 1941)
Darn That Dream	Jimmy Van-Heusen (1913-1990)
Billie's Bounce	Charlie Parker (1920-1955)
I Wish I Knew How It Would Feel to Be Free	Billy Taylor (1921-2010)

DéQuan Tunstull, *piano*
Tyler Papierniak, *bass*
Jailynn Lake-Noel, *bass*
Frank Morrison, *drum set*
Beto Rodrigues, *guitar*
Harry Clark, *guitar*
Isaac Stephens, *trumpet/tenor saxophone*
Kiana Benhoff, *vocals*

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PROGRAM NOTES

Won't You Be My Neighbor Fred Rogers (1928-2003)

This tune is the theme to the classic television show “Mr. Rogers’ Neighborhood.” The show ran from 1968 to 2001. I used to watch this program all the time as a kid and so it holds a special place in my heart. As I revisit the show, I realize that many of the children’s programs I used to watch, including Mr. Rogers’ Neighborhood and Sesame Street, included jazz, which may have inspired me to enjoy this music so much. Although known mostly from his show and philanthropic work, Fred Rogers was also an author, Presbyterian minister, and musician, earning a bachelor’s degree in music from Rollins College in 1951.

My Funny Valentine Richard Rodgers (1902-1979)

Another love song from the musical *Babes in Arms*, this piece has become a quintessential jazz standard performed by many jazz and musical greats, including Frank Sinatra, Ella Fitzgerald, and Marvin Gaye. The song discusses a relationship where a woman believes the man’s look are laughable, yet she does not wish him to change for her. I will be performing this song as a duo in the style of guitarist Jim Hall and pianist Bill Evans.

Fried Pies Wes Montgomery (1923-1968)

This composition is on the album *Boss Guitar* by Wes Montgomery in 1963. The version we are playing has a shuffle groove, but the form we follow is based on one by the Christian McBride trio. I heard their version when I was heavily getting into jazz, and I feel that this band embodies swing.

Brown and Gold DéQuan Tunstull (b. 1998)

I wrote this composition for voice. This song began as a project to see if I could write a song in the style of one of my musical idols Alicia Keys, who continuously promotes the idea of self-love. My piece exemplifies the same theme, especially for young people of color, who are taught to conform at a very young age. This song will feature the vocals of singer Kiana Benhoff.

Windows Chick Corea (b. 1941)

Today, Chick Corea is first thought of as a one of the world’s leading jazz pianists, but Corea is also an amazing composer. With compositions like *Spain*, *Armando’s Rumba*, and *500 Miles High*, Corea’s career spans over five decades. Although Corea’s composition, *Windows*, appears on his first album, *Inner Space*, in 1963, the tune first appeared on Getz’s album *Sweet Rain*. It is modal, meaning the harmony centers around several minor tonalities and a vamp between dominant chords.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III, *Conducting Graduate Teaching Assistant*

Lee Hyunchul, Derek Carter, Johannes Visser,

& Brad Jopek, *Assistant Conductors*



VIOLIN I

Rose Crelli[^]
Misaki Hall
Victoria Smith
Aimee Quinn
Kelly Sieberts
Gabriela Trindade
Blakely Burger

VIOLIN II

Emilia Carter*
Samantha Lamkin
Allie Hagan
Sabrina Lindsey
Hannah Gibson
Victoria Kovacs
Jack Downs
Lauren Smith

VIOLA

Joseph Steinbart*
Adam Cecil
William Lamkin
Stephanie Laun
Nathaniel Jackson
Noah Muscle
Thomas Lotspeich

CELLO

Addie Hotchkiss*
Lize Dreyer
Bailey Holbrook
Roman Wood
Kenya Tovar
Will Goodwin
Nathan Tantasook
Daniel Risner
Logan Florence
Leah Preston
Etana Garfinkle

BASS

Thomas Pratt*
Tina Slone
John Anderson
Arlen Faulkner
Aiden Terry
Andrew Van Meter
Michael Dennis
Alex Shin
Jonathan Kaiser

FLUTE

Cameron Bilek*
Hannah Iglehart
Emily Laninga

OBOE

Stephanie Hile*
Jackson Brummett
Christopher Wolfzorn

CLARINET

Robert Acosta*
Austin Glover
Elise Piecuch

BASS CLARINET

Chandler Craine

BASSOON

Rebekah McKinley*
Niko Wasdovich

HORN

Lizzie Cooksey*
Matt Howard
Michael Coleman
Hayden LaVelle
Ben Taylor
Natalie Karrick

TRUMPET

Jeff Doll*
Lane Myers
David Deacon
Nick Felty

TROMBONE

Josh Lang*
Taylor Clapp

BASS TROMBONE

Carter Woosley

TUBA

Griffin Wilson

PERCUSSION

Paul Pheifer
Kirk Knight
Miranda Phelps

LIBRARIAN

David Borman III
Lee Hyunchul

MANAGERS

Kelly Sieberts
Elise Piecuch
Aimee Quinn
Gabriela Trindade
Christopher Wolfzorn

[^] *Concert Master*

* *Principal*

UNIVERSITY SYMPHONY ORCHESTRA

KIMCHERIE LLOYD, *Music Director*

*featuring the Emeritus Professor
T.Y. (Tsung-Yao) Huang & Mrs. Mary Huang
2019-2020 Concerto Competition Winner*

MURPHY LAMB, piano

works by American composers:

Florence Price
George Gershwin
Amy Beach



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Thursday, March 19, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

Colonial Dance (unknown)

Florence Price
(1887-1953)

Brad Jopek, conductor

Performance in partial fulfillment of the Master of Music degree

Rhapsody in Blue (1924)

George Gershwin
(1898-1937)

Murphy Lamb, piano

2019-2020 CONCERTO COMPETITION WINNER

Concerto Competition Sponsored by Dr. T. Y. Huang & Mary Huang

The School of Music is grateful to

*Dr. T.Y. Huang and Mrs. Mary Huang for their financial support in
recognizing the winner of the annual Composition, Concerto, and Aria Competition.
Gifts to the School of Music, both for scholarships and other purposes, play a critical
role in the success of our mission to educate the finest music professionals.*

*Thank you to Dr. and Mrs. Huang and to all of our donors
for their support of the UofL School of Music.*

Symphony in E Minor, Op. 32, "Gaelic Symphony" (1894)

Allegro con fuoco

Alla siciliana – allegro vivace

Lento con molta espressione

Allegro di molto

Amy Beach
(1867-1944)

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ARTIST BIOGRAPHIES



Originally from Campbellsville, KY, **MURPHY LAMB** is a Junior in the School of Music studying piano and pursuing a Bachelor of Arts in Music and Physics. After an interest-sparking internship with the Louisville Orchestra, he hopes to pursue a future career in Arts Administration. He holds positions as a School of Music Student Ambassador, Phi Mu Alpha Sinfonia Fraternity Ambassador, Vocal Accompanist, Peer Advisor, and Peer Mentor. In the summer of 2019 he worked for the Kentucky Center Governor's School for the Arts as a Residential Advisor and is excited to pursue that opportunity once again in the summer of 2020.

As a trumpet player as well as pianist, he also enjoys summer work teaching brass and visual technique to high school marching band students. He is incredibly grateful for this opportunity to collaborate with the orchestra to perform one of his favorite pieces.

DR. T.Y. HUANG is emeritus professor in the Department of Radiology, who retired from the University of Louisville School of Medicine in 2011. During his 32-year tenure at the University of Louisville Hospital, he served as a section chief of Neuroradiology and Vascular/Interventional radiology. Additionally, Dr. Huang was recognized with the Outstanding Faculty Award for Excellence in Teaching and the Man of the Hour Award. Dr. Huang and his wife, Mary Huang, who was a nurse and mid-wife, are avid supporters of the arts and are the sponsors of the University of Louisville School of Music Endowment which supports the Composition, Concerto, and Aria Competitions, and Distinguished Guest Performing Artist Fund.

Professor **KIMCHERIE LLOYD** is currently the Director of Orchestral Studies and Opera Theatre in the School of Music and serves as the Director of Undergraduate Studies. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

PROGRAM NOTES

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership.

The **UNIVERSITY SYMPHONY ORCHESTRA** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. Active in promoting music of living composers, the USO's most current recording, *Music of Life: Orchestral Masterworks of Karel Husa*, features the University Symphony Orchestra and cellist Paul York. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Brahms *Symphony No. 4 in E minor*, Berlioz *Symphony Fantastique*, Elgar *Enigma Variations*, Franck *Symphony in D Minor*, Beethoven *Eroica Symphony*, and Shostakovich *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent operas include *Don Giovanni*, *Dialogues of the Carmelites*, *Così fan tutte*, *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro* and *Dido & Aeneas*.

DON BRADEN, SAXOPHONE
WITH JAZZ ENSEMBLE I

Splanky	Neal Hefti (1922-2008)
Lili's Song	Paul White (b. 1973)
Boiling Point	Don Braden (b. 1963)
Wine light	Grover Washington (1943-1999) arranged by Don Braden
Annapolis Sail	Daniel Jamieson
Cherokee	Ray Noble (1903-1978) arranged by Don Braden
Blue in Green	Miles Davis (1926-1991) & Bill Evans (1929-1980) arranged by Don Braden
Can't Hide Love	Skip Scarborough (1944-2003) arranged by Don Braden

*To view the biography for Don Braden,
please refer to page 42 in the Jazz Fest 2020 Program.
To view the personnel for Jazz Ensemble I,
please refer to page 28 in the Jazz Fest 2020 Program.*

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WITH JAZZ ENSEMBLE I

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Neva & John Scott*	

Duet:

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Susan & John Philips

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Orange Dawn

Ian Clarke

Ian Clarke has become renowned among flutists for his many original and engaging flute compositions and for his use of extended techniques, by which the performer produces sounds with the instrument in non-traditional ways. In *Orange Dawn*, this involves the use of alternate fingerings to create a more hollow sound and to transport the performers and audience to the scene of an African landscape awakening in the early morning light. The effect is captivating. As the sun rises, the music intensifies, and in the technically challenging middle section, the flute is essentially playing two parts at once: a floating melody in the upper register and a running accompaniment underneath. This gradually winds down and gives way to a furious piano cadenza, which in turn dissipates, and the piece ends similarly to how it began.

Sonata for Flute and Piano, Op. 14

Robert Muczynski

Robert Muczynski was an American composer of Polish descent, born and raised in Chicago. His music is tonal in style and traditional in form, yet it clearly demonstrates his individuality as a composer. With his *Sonata for Flute and Piano*, composed at age 32, Muczynski stated that he hoped to showcase the flute as an instrument capable of more than musical frills and fluff, fully qualified to handle the energy, intensity and rhythmic drive that characterize three out of the four movements. His aim was accomplished, and the sonata has become a staple in the flute repertoire. The 14-minute work is relentless, in constant motion except for the respite of a couple minutes given by the slow 3rd movement, but it is full of cheerful and contagious vitality throughout, up to its dramatic concluding flourish.



Anna Vander Boon

flute

student of Kathleen Karr

Debbie Dierks, *piano*

Adam O'Boyle, *piano*

*This recital is presented in partial fulfillment
of the Master of Music degree.*



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GRADUATE RECITAL
Friday, March 20, 2020
Bird Recital Hall
8:30 p.m.

PROGRAM

Concerto in D Major, Op. 283	Carl Reinecke (1824–1910)
I. Allegro molto moderato	
II. Lento e mesto	
Fanmi Imèn (2018)	Valerie Coleman (b. 1970)
Kokopeli	Katherine Hoover (1937–2018)
Orange Dawn	Ian Clarke (b. 1964)
Sonata for Flute and Piano, Op. 14	Robert Muzcynski (1929–2010)
I. Allegro deciso	
II. Scherzo – Vivace	
III. Andante	
IV. Allegro con moto	

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PROGRAM NOTES

Concerto in D Major, Op. 283

Carl Reinecke

Carl Reinecke was born in modern-day Denmark and received all of his early musical training from his father. Launching his lifelong career as a concert pianist, Reinecke also held a long and distinguished teaching position at the Leipzig Conservatory and directed the Gewandhaus Orchestra concerts for 35 years. Not until his retirement did Reinecke turn his attention more fully to composition, and the flute concerto on tonight's program was written shortly before his death, in 1908. The work is in a firmly 19-century style, despite being written in the 20th century, and displays all of the expressivity, passion, warmth and lyricism that we would expect of a Romantic composer. The first movement opens with a brief greeting from the flute, setting the mood for the main theme first presented by the piano. Throughout the movement several main themes are interwoven and carry the listener from moments of dreamy recollection through playful frivolity and passionate abandon, coming to a close with a reiteration of the flute opening. The second movement is one of pained longing, relieved for a time by tender, sometimes bittersweet memories. Melancholy overtakes once again when the opening theme returns, but hope breaks through at last as B Major emerges triumphantly from B minor and peace and tranquility are found.

Fanmi Imèn (2018)

Valerie Coleman

Fanmi Imèn means “human family” in Haitian Creole, and this “poem” for flute and piano celebrates the unity of humanity in the 21st century by incorporating musical styles and rhythms from cultures around the globe. The piece opens with an improvisatory melody in a sacred tone, then travels to a more rhythmic section which increases in intensity as the drama unfolds to a climax, and the performer is directed to sing and play simultaneously (another extended technique)! Quieting down to a pensive mood briefly, the flute launches into a short cadenza that ends as unexpectedly as it begins. The following section is built on Morse code rhythms that spell out the word “UNITY” and are, as Coleman puts it, “inspired by Djembe drum slaps.” Finally, the concluding page is a wild ride, “cut loose with a tribal feel,” right up to the final note.

Kokopeli

Katherine Hoover

An iconic figure of the indigenous peoples of the Southwest, Kokopeli is represented as a flute-playing humpback with a headpiece and has been discovered in rock carvings and pottery hundreds, even thousands of years old. To the Native Americans, he was a legendary deity associated with fertility, music, and dancing and his flute-playing was said to drive away the winter and welcome spring as it echoed among the canyons. Hoover wrote this unaccompanied flute solo in New Mexico, the birthplace of the Kokopeli legends, and says of her composition: “In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds.” Notated without bar lines, the performer is given freedom to tell their own interpretation of the story of Kokopeli.

Sonata for Solo Tuba and Piano

Anthony Plog

Anthony Plog (b. 1947) is known for being both an international performer as a trumpet player, and a prolific composer of brass music. From chamber works to solo pieces, Plog's works are performed quite frequently by students and professionals alike. His 2007 sonata for tuba is written in four movements, it begins with a single idea that is developed throughout every movement of the piece. The first movement begins lyrically, setting the mood for the entire piece. The lyrical theme is followed by a fanfare like middle section. The second movement is a scherzo where the tuba explores different sound concepts with the use of a mute. The third movement is reflective of the first, with a similar dichotomy of lyrical and upbeat material. The third movement leads directly into the fourth movement, a fast and mechanical sounding theme developed in small cell figures which eventually expand into the entire line, and all themes from the previous movements are restated in this finale.



Griffin Wilson, tuba

student of Clinton McCanless

with

Jessica Dorman, piano

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*



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Junior Recital

Friday, March 20, 2020

Bird Recital Hall

7:00 p.m.

PROGRAM

Sonata for Tuba and Piano (1970)	Robert Sibbing (1928-2017)
I. Allegro Moderato	
II. Larghetto	
III. Allegro Giocoso	
Syrinx	Claude Debussy (1862-1918)
Song for Tuba	Robert Spillman
Sonata for Tuba and Piano	Anthony Plog (b. 1947)
I. Calm and Flowing	
II. Presto	
III. Slow and with Freedom	
IV. Allegro	

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PROGRAM NOTES

Sonata for Tuba and Piano

Robert Sibbing

Robert Sibbing (1928-2017) was born in Illinois. He held degrees from the University of Iowa and the University of Illinois, was the professor of saxophone at Western Illinois University and a clarinetist for the Knox-Galesburg Symphony. Sibbing was considered a Neoclassical composer, and although he only composed a few small works for solo instruments and chamber groups, his Neoclassical ideals can be seen throughout his entire body of work. This can be seen in the tuba sonata, this piece is a standard three movement sonata form from the 18th century, but with a 20th century execution. The piece follows a similar form to that of a sonata written by Mozart, but unlike the music of the 1700's, Sibbing employs a distortion of major and minor tonalities, a unique texture between the Tuba and Piano, and a complicated use of rhythm that confuses the sense of timing in the piece.

Syrinx for Solo Tuba

Claude Debussy

Claude Debussy was one of the most prolific French composers of the late 19th and early 20th century. Known mostly for his piano suites and orchestral works, Debussy was a composer who eventually inspired musicians across all genres. Eventually his influence spread to the tuba players of the present, and they wanted to get in on the fun. Originally for solo flute, *Syrinx* is one of the most performed and recorded flute solos since the start of the 20th century. With impressionist inspirations, the work has a sense of wandering with heavy focus on rubato and alternation between whole tone collections and intensely chromatic note sets. Since famous LA studio musician and teacher Jim Self recorded the piece in 1995, the piece has been growing popularity among tubists, and most recently this piece was featured on two different international tuba competitions in 2019, The Falcone Competition and The International Tuba and Euphonium Solo Artist Competition.

Song for Solo Tuba and Piano

Robert Spillman

Robert Spillman is known as an accomplished pianist, teacher, composer, and scholar. He has a wide variety of compositions for mainly solo voice, or solo brass instruments. In 1963 Robert Spillman wrote this piece for virtuoso tuba soloist and former LA Philharmonic tuba player, Roger Bobo. This work is largely inspired by medieval modality such as the Dorian and Lydian modes, with the addition of 20th century direct modulations to distantly related keys in rapid succession. Spillman frequently finds inspiration from other civilizations and cultures such as *Four Greek Preludes*, *An Irish Blessing*, and *Esa Noche* for Four Trombones.

Joy Spring – Clifford Brown

When most people think of bebop, the first two names to come to mind are Charlie Parker and Dizzy Gillespie. While these were both superb musicians in many ways, I wanted to play a bebop composition by a lesser known musician. Clifford Brown was a genius of a musician, both as a composer and as an improviser. His melodies were simultaneously logical and inspiring, and his harmonic and rhythmic sensibilities were exquisite. Unlike many of his colleagues, Brown led a remarkably clean lifestyle, another admirable trait that set him apart from so many musicians. Unfortunately, he was killed in a car accident at the tender age of 25. While we can never know what would have happened in jazz had Brown lived, his genius will never be forgotten as long as his music is played.

Maraba Blue – Abdullah Ibrahim

I first heard this plaintive piece at a combo concert here in Bird Hall. I was immediately captivated by it and soon found a guitar trio version that I liked even better. *Maraba Blue* was written by the South African pianist Abdullah Ibrahim, and it contains many African musical characteristics, such as simple yet soulful melody and harmony. The nature of this tune reminds me of my time as a toddler in the small African nation of Burundi, where I had my first cognizant musical memories. Life was simple then, and music was merely another way to express oneself. We sang just to sing, and we played just to play. The vast majority of musical activities were completely participatory, unlike Western culture where the performers and audiences are two distinctly different groups. Everyone was a musician to some extent, and the purpose of our music making was to sonically express ourselves in the most honest way possible, rather than to monetize on talents or to build an illustrious career. When studying music, it is challenging to maintain such an attitude, but I try to keep this honesty in mind to keep myself centered. In the complex lives of aspiring and professional musicians, it is important to take a step back sometimes and remember why we decided to make music in the first place. This piece helps me to do that, and I hope it does so for other musicians present.

Dindi – Antônio Carlos Jobim, Arr. Mark McLean

Dindi is definitely one of my favorite Brazilian tunes. It has an unforgettable melody, interesting changes, and a pleasingly coherent structure overall. First recorded in 1960, its title is a reference to a place in Brazil that Jobim often visited with his collaborator Vinícius de Moraes. I arranged it here for an octet with four horns. Some additional flute parts are included because I always liked the sound of the flute on the classic Astrud Gilberto recording.

Sandu – Clifford Brown

An organ trio is the perfect instrumentation for playing the blues. The guitar is hailed worldwide as a quintessential blues instrument, and the organ with its long history in the African American church (and later in the rest of the world) has a reputation for its soulful inflections. This tune is another composition by the great Clifford Brown, and has a classic, grooving sound.



Mark McLean

jazz guitar

student of Craig Wagner

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

PROGRAM

Fungii Mama	Blue Mitchell (1930-1979)
What Is This Thing Called Love?	Cole Porter (1891-1964)
Peac	Horace Silver (1928-2014) Arr. Mark McLean (b. 1998)
Have You Met Miss Jones?	Richard Rodgers (1902-1979)
Minority	Gigi Gryce (1925-1983)
Waltz New/Someday My Prince Will Come	Jim Hall (1930-2013) & Frank Churchill (1901-1942)
Joy Spring	Clifford Brown (1930-1956)
Maraba Blue	Abdullah Ibrahim (b. 1934)
Dindi	Antônio Carlos Jobim (1927-1994) Arr. Mark McLean (b. 1998)
Sandu	Clifford Brown (1930-1956)

Katelyn Blaszyński, *alto saxophone and flute*
 Jeremy Lanas, *tenor saxophone*
 Isaac Stephens, *trumpet*
 Charlie Noderer, *trumpet*
 Spencer Hawkins, *trombone*
 DéQuan Tunstall, *organ*
 Jonathan Simpson, *piano*
 Jailynn Lake-Noel, *bass*
 Fiona Palensky, *drums*

PROGRAM NOTES

Fungii Mama – Blue Mitchell

This lively rhythm changes melody with a calypso groove was the opening track for Blue Mitchell's 1965 album *The Thing to Do*. The rhythmic character and diatonic melody harken to a Caribbean sound, especially with horns harmonized as on the original recording. However, I wanted to do something different with this tune, so it is presented here in a quartet format with me playing the harmonized melody on guitar. The muted strings and harmonies in sixths evoke a sound not unlike that of steel drums.

What Is This Thing Called Love? – Cole Porter

Composed in 1929 for the musical *Wake Up and Dream*, this song is one the best-known standards of the jazz repertoire. It has been recorded by countless musicians and is a favorite for improvisation due to its unique harmonic scheme. Musicians over the years have been so drawn to the chord progression that several contrafacts have been written on it. The term “contrafact” is common among jazz musicians and simply refers to a new melody written over an existing chord progression. Two well-known contrafacts based on this tune are *Hot House* by Tadd Dameron and *Subconscious-Lee* by Lee Konitz. Typically, this tune is played at a brighter tempo, which will be done here in a quartet setting.

Peace – Horace Silver, Arr. Mark McLean

A beautiful composition by Horace Silver, *Peace* is one of my favorite ballads for several reasons. The length of the form is ten measures, which is also fairly uncommon in a genre that gravitates toward eight measure phrases. Another well-known tune like this is *Blue in Green*, which was written by Bill Evans and attributed to Miles Davis. Both of these pieces have a ten-measure form, interesting harmony, and were originally conceived as instrumental ballads. It is beneficial for jazz musicians to have music like this in their repertoire to provide variety in performances. One of my favorite aspects of *Peace* is its harmony, which is like an intriguing puzzle to me. Improvising on the chord changes in a meaningful way is a challenge that brings immensely satisfying results when done successfully. It is presented as a sextet here to showcase the refined sounds of trombone and alto saxophone.

Have You Met Miss Jones? – Richard Rodgers

Another well-known standard, this song was written for the musical comedy *I'd Rather Be Right* and was first published in 1937. The septet arrangement played today is based on a version I heard on the Herb Ellis album *Ellis in Wonderland*. The horn parts are tasteful and effective, and that version swings in a most pleasing manner.

Minority – Gigi Gryce

Minority was first recorded in 1953 and is a classic example of the excellent instrumental compositions that came out of the Hard Bop Era. This arrangement is loosely based on a recording that Pat Martino did on his album called *Strings!* However, I changed the instrumentation here to organ trio because I have always loved the sound of guitar, organ, and drums together. The nature of this tune with its prevailing minor sonority and fast tempo make it a good candidate for that type of setting.

Waltz New/Someday My Prince Will Come – Jim Hall & Frank Churchill

3/4 is a time signature that, when properly played, has an intriguing quality of charm to it. For this piece, we will play two compositions with the same chord progression in immediate succession. The first is a contrafact of the second. *Waltz New* is a composition by the guitarist Jim Hall which he typically played as a duo with a bassist. *Someday My Prince Will Come* was written for the 1937 Walt Disney *Snow White and the Seven Dwarfs* and later became a jazz standard. Both tunes are well-constructed with memorable melodies.

I have always enjoyed the Romantic Era of music, especially Brahms. When I figured out that these transcriptions existed, I just knew I had to perform at least one. With a former colleague performing the *Sonata in Eb Major*, I wanted to be the first to introduce and perform the other transcription for my wonderful studio mates. Both works are truly enchanting, and I feel blessed to perform such an incredible piece of repertoire.



Nathan Witte

saxophone

student of Adam McCord



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STUDENT RECITAL
Sunday, March 22, 2020
Bird Recital Hall
2:00 p.m.

PROGRAM

Sonata for Alto Saxophone and Piano, Op. 19 (1939)

Paul Creston
(1906-1985)

- I. With vigor
- II. With tranquility
- III. With gaiety

Tallahatchie Concerto

Jacob TV
(b. 1951)

- I. Slow
- II. Fast

INTERMISSION

Sonata in F Minor, Op. 120, No. 1 (1894/1981)

Johannes Brahms
(1833-1897)
Arr. Eugene Rousseau

- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto grazioso
- IV. Vivace

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PROGRAM NOTES

Sonata for Alto Saxophone and Piano, Op. 19 (1939)

Paul Creston

Paul Creston's *Sonata for Alto Saxophone and Piano* is considered a standard in the saxophone repertoire. Dedicated to American saxophonist Cecil Leeson, it was premiered on January 9th, 1940. The work is in traditional sonata form (fast, slow, fast). Later in life, Creston revisited the piece and requested his tempos be slightly altered to "allow a more clear chamber music character to emerge" and "a more pleasing temporal relationship to [himself] and the audience."

The second movement of the *Sonata* was the first solo piece I had ever performed my freshman year at Grant County High School in 2012. I see performing this on my senior recital as a subliminal "thank you" to everyone who supported me from the beginning... and because it is a fun piece to play, of course.

Tallahatchie Concerto

Jacob TV

"The *Tallahatchie Concerto* for saxophone and chamber orchestra was written in 2001 with financial support from the Dutch Fund for Performing Arts by request of the Dutch broadcasting company NCRV and is dedicated to Arno Bornkamp... The *Tallahatchie Concerto* is the first piece I wrote after the oratorio *Paridiso*, my 'magnum opus' so far. This is the reason why 'pink shadows of heavenly orange clouds' hang over the opening adagietto of the piece. The concerto is like a stretched out crescendo/accelerando, in which the saxophone gradually leads us from celestial atmospheres to terrestrial ones... The word 'tallahatchie' occurred to me spontaneously. It appeared to be a native-American word, meaning 'river of rocks', which is in my opinion an apt metaphor for this concerto... [This work is] 'dreamed expeditions', composed voyages of discovery for moments of beauty, bliss and ecstasy." - Jacob ter Veldhuis

The *Tallahatchie Concerto* is one of, if not the most, difficult pieces I have performed. In addition, it is the first piece I felt like I have chosen to perform on my own terms. With Arno Bornkamp being one of my favorite saxophonists, I naturally stumbled across the premiere recording and gained interest. In September of 2019, I competed in the Concerto competition with this work, and despite not being selected to perform with the UofL Symphony Orchestra, I felt the urge to perform it for all of you today.

Sonata in F Minor, Op. 120, No. 1 (1894/1981)

Johannes Brahms

Brahms wrote both of his clarinet sonatas for clarinetist Richard Mühlfeld late in his life after he "discovered" the beauty and tone color of the clarinet. These were the last chamber works composed by Brahms before his death and are considered two masterpieces in the clarinet repertoire. His *Sonata in F Minor* consists of four movements in various forms (I: sonata, II and III: ternary, IV: altered rondo). Both sonatas were later transcribed by American saxophonist Eugene Rousseau in 1981.

DAEUN AHN, OBOE

WITH EUN AI YU, PIANO
student of Jennifer Potochnic

Weichet nur, betrübte Schatten,
BWV 202 (1718-1723)

Johann Sebastian Bach
(1685-1750)

- I. Weichet nur, betrübte Schatten
- VII. Sich üben im Lieben

Emma Pinkley, *Soprano*

Solo de Concert No. 3, Op. 76 (1858)

Stanislas Verroust
(1814-1863)

- I. Cantabile
- II. Moderato
- III. Allegro vivo

INTERMISSION

Concerto for 2 Oboes in D minor, RV 535 (1724)

Antonio Vivaldi
(1678-1741)

- I. Largo- Allegro
- II. Largo
- III. Allegro molto

Stephanie Hile, *oboe*

Oboe Sonata, Op. 166 (1921)

Camille Saint-Saëns
(1835-1921)

- I. Andantino
- II. Ad libitum- Allegretto- Ad libitum
- III. Molto Allegro

*This recital is presented in partial fulfillment
of the Bachelor of Arts degree.*

DAEUN AHN, OBOE

WITH EUN AI YU, PIANO
student of Jennifer Potochnic

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BWV 202 (1718-1723)

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Suite Op. 41

Jacques Hétu

Jacques Hétu was born in Canada and studied music and composition in Ottawa and Montreal. He wrote many pieces for a large variety of vocal works, orchestral works, concertos, and chamber music in addition to music for solo instruments such as the guitar. Hétu didn't actually play the guitar, but wrote a guitar concerto in 1994 and was commissioned by the Guitar Foundation of America to write their competition set piece in 2009, titled *Intermezzo*. His first work for guitar, Suite Op. 41, was commissioned by the famous Uruguayan guitarist Alvaro Pierri in 1986. The Suite uses the octatonic scale, giving the piece a haunting but beautiful character, and expressive harmonies and melodies.



Jonathan Garver

guitar

student of Stephen Mattingly

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of the Master of Music degree.*



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GRADUATE RECITAL
Monday, March 23, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

Escarraman, Op. 177
Mario Castelnuovo-Tedesco
(1895-1968)

I. Gallarda

Sonata Romantica
Manuel Ponce
(1882-1948)

- I. Allegro non troppo
- II. Andante
- III. Moment musical: Vivo
- IV. Allegro non troppo e serioso

Violin Sonata No. 2 in A Minor, BWV 1003
Johann Sebastian Bach
(1785-1850)

IV. Allegro

Suite, Op. 41
Jacques Hétu
(1938-2010)

- I. Prelude
- II. Nocturne
- III. Ballade
- IV. Reverie
- V. Final

PROGRAM NOTES

Escarraman, Op. 177
Mario Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco was born in 1895, in Florence, Italy and died in 1968 in California. Although Castelnuovo-Tedesco did not play guitar, he wrote almost 100 pieces for the instrument. He was also a prolific film composer, and taught other film composers such as Jerrald Goldsmith and John Williams. Escarraman was composed in 1955 as a set of six pieces written in the style of sixteenth-century spanish dances, and was written as homage to the sixteenth-century spanish writer Miguel de Cervantes. Escarraman is a character in Cervantes' *jácaras*, which are short comic plays filled with songs and dances by rambunctious characters. The Gallarda is the Spanish word for the Galliard, a Renaissance dance in triple meter that features hops and leaps.

Sonata Romantica
Manuel Ponce

Manuel Ponce started his musical studies at a young age, first learning to sing and play the piano. Born in Mexico, Ponce was encouraged to study music in Europe where he met Segovia in 1923 and, shortly after, began writing pieces for the guitar. *Sonata Romantica* was written for Segovia in 1929. This piece is written in the style of Schubert's piano sonatas, especially his last one (D. 960). Ponce uses the same four movement structure as Schubert's piano sonata with similar tempo indications. Ponce's own style of composition, inspired both by Mexican folk music and his studies in Europe, is also heard throughout the piece. Ponce worked closely with Segovia on *Sonata Romantica*. They had difficulty writing a substantive piece, that was also playable on the guitar. It ultimately worked out, creating a great sonata in the style of Schubert.

Violin Sonata No. 2 in A minor, BWV 1003
Johann Sebastian Bach

Johann Sebastian Bach was an organist and composer born in Eisenach, Germany. Although he is one of the most well-known composers today, during his life he was not particularly famous. Most musicians considered his compositional style to be too complex and old fashioned, perhaps because it is both highly intellectual and profoundly expressive. Bach wrote the three violin sonatas and three partitas (BWV 1001-1006) around 1720. Each of the three violin sonatas are four movements long and are centered around the second movement, a fugue in each case, and the longest and most complex movement of the sonata. The Allegro is an exciting fast movement that closes out the sonata.

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Soul Eyes

Mal Waldron

Mal Waldron is a jazz pianist that played with the likes of Charles Mingus, John Coltrane, Eric Dolphy, Steve Lacy, Booker Little, and Jackie McLean. Early on his style fell more into the roots of Hard-bop, but after he suffered a from a heroin overdose, and then a long and slow recovery, his musical style, changed and became more angular, similar to that of Thelonious Monk. "Soul Eyes" is a ballad that was dedicated and written to John Coltrane. Judging the composition harmonically, it can be said that this ballad was written before his heroin overdose.

Someday My Prince Will Come

Frank Churchill

"Someday My Prince Will Come" is a Jazz standard that all Jazz musicians know. Tigran Hamasyan's reharmonization off of his solo piano album titled *A Fable* takes the song to a completely different level in my opinion, almost making the song sound like a fable. For this piece, I arranged it for piano and guitar.

Bright Size Life

Pat Metheny

Pat Metheny is one of the most iconic jazz guitar players of the 20th century and is famous for his unique extremely unique because his playing style and compositions that span across different genres.

"Bright Size Life" is one of Metheny's most notable songs and was is one of his first recordings. This tune was inspired by lessons that Pat Metheny took with Joe Diorio who is most notable for his use of angular lines that are based on symmetrical shapes on the guitar. You can hear this in the opening phrase of the tune and in some phrases of the B section.

Eternal Triangle

Sonny Stitt

Eternal Triangle is a classic example of a Bebop composition. Why you might ask? The melody is very detailed, technical, and often difficult to comprehend when compared to its counterpart Swing music. One of the purposes of Bebop was that it was supposed to be played so that the listener would have a difficult time trying to musically comprehend, when compared to something like Swing music. Sonny Stitt is an essential figure in the Bebop era of Jazz. He was influenced by the sound of Charlie Parker, which can be heard in his playing. To make this song have variety I composed my own send-off section which can be heard at the end of the guitar piano, and sax solo.



Dustin Fichter, jazz guitar

student of Craig Wagner

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Graduate Recital
Tuesday, March 24, 2020
Bird Recital Hall
8:30 p.m.

PROGRAM

0274-	Allan Holdsworth (1946-2017)
Central Park West	John Coltrane (1926-1967)
S.O.S.	Wes Montgomery (1923-1968)
Tomorrow's the Blizzard	Dustin Fichter (b. 1993)
Soul Eyes	Mal Waldron (1925-2002)
Someday My Prince Will Come	Frank Churchill (1901-1942) Reharmonized by Tigran Hamasyan
Bright Size Life	Pat Metheny (b. 1954)
Eternal Triangle	Sonny Stitt (1924-1982)

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PROGRAM NOTES

0274- **Allan Holdsworth**

Allan Holdsworth is one of my favorite guitar players and has always been one of my favorite musicians to listen to. He has such a unique concept of harmony and improvisation that it is almost impossible to mistake him from any other fusion guitarist. Holdsworth's largely based legato went back to his early desire of wanting to be a saxophonist, before his father bought him a guitar instead.

Like Pat Metheny, Allan Holdsworth has inspired, and gained the favor among musicians of various genres ranging from the likes of Jazz guitarists Kurt Rosenwinkel and Tim Miller, to Frederik Thordendahl, of the djent metal band Meshuggah. The song "0274" is album *The Sixteen Men of Tain*, which references the Glenmorangie distillery in Tain, Scotland. Holdsworth was an avid drinker, so he probably would have loved trying the wide variety of bourbon in Kentucky.

Central Park West **John Coltrane**

John Coltrane is a jazz musician who needs no introduction. His sound and impact on the world of Jazz is massive, and he has played a significant role in shaping how jazz sounds today. Coltrane came up with a ii-V progression that is based in minor thirds, and which is now known as Coltrane Changes. Later in his career, Coltrane wrote and improvised using these changes. The piece, "Central Park West" was one of the last compositions that Coltrane recorded, and he included it on his album *Coltrane's Sound*. The form of this song is unusual because it is 10 bars long. The first 6 bars utilize the Coltrane Changes while the last four bars center around a pedal from B to E. For this tune I will play it double time with an Afro-Cuban Bembe groove.

S.O.S **Wes Montgomery**

Wes Montgomery is one of the innovators of jazz guitar. His playing style varies from being extremely melodic to more bebop oriented. In this tune, the style is more bebop oriented. According to my teacher Craig Wagner, Montgomery composed this tune for a gig, in which he needed some new material. Apparently, he played the melody with the great tenor saxophonist, Johnny Griffin, and the angular in the B section of the tune is a dead giveaway for this.

Tomorrow's the Blizzard **Dustin Fichter**

I wrote "Tomorrow's the Blizzard" in Gabe Even's Advanced Jazz Composition class. This tune was originally a reharmonization of a Jazz standard That is titled, "Here's That Rainy Day". I liked how this reharmonization turned out, so I rewrote the melody to create my own composition. This tune is comprised of slash chords and sus chords that create a sense of melancholy.

Pent Up House

Sonny Rollins

Although Sonny Rollins wrote this tune for the acclaimed album *Plus Four* while he was a sideman in the Max Roach/Clifford Brown Quintet, the first time I heard it was from a different version. I was taking my bass lessons and at that time, I was assigned to learn and transcribe a solo. During my research, I came across Chet Baker's version of it from *Chet Baker in Milan*. I fell in love with the energy this recording emanated.

Tenho Sede

Dominguinhos & Anastacia

"Tenho Sede" refers to the suffering of the countryside people of the northeast of Brazil because of the lack of water. In some locations it rarely rains and crops are constantly lost. During the sixties and seventies, it was extremely common to see the remains of the cattle in the roads while they move from one place to another looking for water. Here, the authors make a parallel between how a plant needs water to survive and how we need love to keep going with our lives.

De Ombro

Jamil Joanes

Imagine a situation where you hear someone, maybe a friend, saying something critical of you, and you simply answer with a gesture that means you do not care about what he/she said. This gesture in Brazil is done with your shoulders "ombros". This song is a "partido alto" which is one of the variations of "samba". This is a very up-tempo tune with an extremely catchy melody.



Giovanni Sena

electric bass

student of Chris Fitzgerald

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of the Master of Music degree.*



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GRADUATE RECITAL
Tuesday, March 24, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Body and Soul	Johnny Green (1908–1989) Edward Heyman (1907–1981) Robert Sour (1905–1985) & Frank Eyton (1894–1962)
On Green Dolphin Street *	Bronislaw Kaper (1902–1983) & Ned Washington (1901–1976)
Her First Steps	Giovanni Sena (b. 1974)
Apanhei-te Cavaquinho **	Ernesto Nazareth (1863–1934)
Sono Bom	Giovanni Sena
Pent Up House	Sonny Rollins (b. 1930)
Tenho Sede	Dominguinhos & Anastacia (1942–2013)
De Ombro	Jamil Joanes (b. 1952)

Giovanni Sena, *electric bass*
Kiko Sebrian, *drums*
Winton Reynolds, *piano*
Beto Rodrigues, *guitar*
Jason Knuckles, *tenor sax* *
Mayur Gurukkal, *trumpet* *
Johnson Machado, *clarinet* **

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PROGRAM NOTES

Body and Soul Johnny Green, Edward Heyman,
Robert Sour and Frank Eyton

The tune was first released in the United States by Libby Holman, an American singer and actress from Cincinnati, Ohio. In 1930 Louis Armstrong rerecorded it, which brought the song to the 12th position on the Billboard music charts. Inspired by these giants, I present a humble duo version of this iconic jazz standard featuring bass and guitar.

On Green Dolphin Street Bronislaw Kaper and Ned Washington

Originally written for the film *Green Dolphin Street*, this tune became a jazz standard after Miles Davis recorded it. In this arrangement, two worlds, not far from each other, meet. The Latin and Swing feel interact with each other, bringing the sense of dance from the Swing era and the driving rhythmic energy from the Latin American dancing tradition.

Her First Steps Giovanni Sena

This tune was inspired by memories of the time when my daughter was learning how to walk. She used to spend the whole day in the day care while my wife and I were at work. One day, we dropped her there in the morning, and at night when we picked her up, she was already taking her first steps.

Apanhei-te Cavaquinho Ernesto Nazareth

This “choro” was first published in 1914. The title is a slang term that means “to be caught red handed”. This is considered the most successful Ernesto Nazareth tune, and it became a “choro” standard among “choro” players in Brazil. It has been recorded hundreds of times by different artists. Its melody is very challenging to play because the fingering is not at all ergonomic on the bass.

Sono Bom Giovanni Sena

“Sono Bom” means good nap. I am originally from the northeast of Brazil. Fortaleza is located in the coast area of Brazil where is hot, humid, and windy. Because of its weather, it is very common to take naps in hammocks. This song was written based on the feeling of taking a nap in a hammock by the ocean.

*You freeze and I turn away
One leap's all I need to escape
You said the water was fine
Looks like I'm shivering today*

*You breathe in a slow-mo replay
In sync while the world loses shape
You ask if my thoughts are mine
They've been digital since Y2K*



William Lamkin

composer

student of Steve Rouse

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SENIOR COMPOSITION RECITAL
Wednesday, March 25, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Framing (2018)

William Lamkin

Sam Riddick, Luke Anderson & Paul Pfeifer, *percussion*

A cool breeze and cooler water (2019)

Joshua Baerwald, *conductor*

Ben Taylor, *horn*

Adam Wilson, *trombone*

Paul Pfeifer, *percussion*

Timothy Smith, *piano*

Resistance of Memory (2017)

Through Anyone's Eyes (but mine) (2017)

William Lamkin, *piano*

Fall (2017)

Misaki Hall & Samantha Lamkin, *violin*

William Lamkin, *viola*

Roman Wood, *cello*

LATE. (2018)

Different Treasures (2016)

Katelyn Blaszyński, *alto saxophone*

Chris Cupp, *cello*

William Lamkin, *piano*

[Errno 61] (2016)

Joshua Baerwald, *conductor*

Jackie Royce, *bassoon*

Spencer Hawkins, *trombone*

Roman Wood, *cello*

Sam Riddick, *percussion*

Insex (2020)

Fiona Palensky, *voice and electronic percussion*

William Lamkin, *live electronics*

Soft Lock (2020)

Emma Treganowan, *voice and electric guitar*

Fiona Palensky, *voice and drum set*

Veronica Palensky, *electric bass guitar*

William Lamkin, *synthesizer pad*

Soft Lock: As the most recent piece on my program, I decided this song would be fit to end my recital. *Soft Lock* is in many ways the culmination of my growth as a musician over the last couple of years, but also shows the possibilities for what a future version of my music could look like. Throughout my program you might notice a recurring theme of dreams, broken connections, transience and time. More than any style or genre, I think these are the ideas that drive me as an artist and sure enough, they coalesce here. However, *Soft Lock* also exhibits my growing fascination with digital identity, my growing infatuation with songcraft, and my growing apprehension towards climate change. Be it classical, electronic, or pop, I'm sure these are threads I will continue to explore as I grow.

More than anything, however, *Soft Lock* was written for some of my best friends in the world in Quality Cable, my band of the last two and a half years. They've inspired me so much as people and musicians, I'm glad to be able to include them on this concert! I would also like to thank my private teachers Dr. Steve Rouse, Dr. Krzysztof Wołek, Brittany MacWilliams, and Dr. John Ritz for all of the guidance they've given me over the last four years, my family for being my number one fans and supporting me in everything I do, all of the performers who helped make this concert possible, and everyone who attended my recital!

Waking from a reoccurring dream

I describe to you a blurry memory

And then we saw it on late-night TV

Diving straight into nihility

Shouting my name although you're five miles deep

You promised at the surface we'll meet

Do you hear your waves crash at my rim?

Why I fear how the ocean draws me in?

Do you see my face or just my skin?

When you close your eyes do you erase my existence?

One last moment before deciding

Suspend in time, a picture on the screen

Wish you saved it in high fidelity

Waiting just below your frozen stream

Clawing through the earth's not worth the injury

Broke your promise, now the circle's complete

Moving current at my own whim,

Do I believe you more during REM?

Am I just a fabrication?

I will wonder until our planet's end

LATE. : For the moments long in the night when everything seems to be asleep except for you, time stops working the same way. You're alone, but you're free – no obligations to the world except to exist, the only limit being how long you can stay awake. The darkness shrinks down the horizon just to as far as you need it to be. The haze of exhaustion sets in (and you let it), giving everything a distorted, dream-like glow. Whether wandering in thoughts or in space, in the past or in the present, this tiny, lonely dimension gives you the chance to be *you*. But maybe you should go to sleep anyway. It is getting pretty **LATE**.

Different Treasures was the first piece I completed during my time in college. The title references the value I placed on different stylistic origins – in this case, both classical and jazz – even as a beginning composer. I think I've always valued the multi-faceted ways in which people can create themselves out of their various interests. We're greater than the sum of our parts! Although this piece has obvious influences in the music I was listening to at the time of its writing like Duke Ellington and Joe Hisaishi, the combination of all of those things still makes this song uniquely me and this is part of why I still treasure it closely today. This piece was co-conceptualized with Luke Pearson.

[Errno 61] : “[Errno 61]: Connection Refused”. One of the Python programming language's many errors. In the Spring of 2018, I had dived neck deep into live-coding, in which algorithms are created in real time to make a piece of electronic music. I had been working on a project in which two computers needed to communicate, but I kept on being met with the same message. “[Errno 61]: Connection Refused”. An immovable barrier to my goal.

At the same time, I was facing a different kind of barrier – the sophomore barrier for the undergraduate composition degree, in which I was assigned to write a quartet over one weekend. I chose to channel my frustrations with technology at the time into the piece, writing about *disconnection*. Instruments cut out, interrupt, and lose track of their ideas. Players are constantly seeking and losing unity, falling into a pattern, only to receive one message. “Connection Refused.”

Insex

*My heart is yours
If you can stomach all eight of my legs
Lower me down your throat while you dream and
Swallow, swallow, swallow.*

*If you can eat me whole— bite after bite
Where you tongue me, I'll crinkle and fold
Chew me, unstable baby,*

*Phase through the sheets and
Swallow, swallow, swallow.*

Text by Zoey Morris.

PROGRAM NOTES

Framing is about environment. Not nature, but nurture: the surroundings people wander into, suddenly find themselves in, or are forcibly placed into throughout the course of their lives. You can come into an environment one person, but leave as someone slightly different. Whether or not you're aware of it, the setting you find yourself in affects you, grafting little pieces of itself onto you. Pushing and pulling you, shaping you. Framing you.

A cool breeze and cooler water portrays a group of actors in a state of transience and impermanence. Carried by wind or by stream, these beings cross paths only by coincidence - nothing more. This piece tries to capture that concept, as well as the feeling of listless summer afternoons when vacation seems to stretch on forever.

Resistance of Memory was originally composed as a foray into early audio manipulation techniques, such as the reversing, filtering, and panning of various field recordings (done completely in Pro Tools). Many of these techniques required my manipulation of time, which led to the theme of this piece: memory versus time. Time distorts all memories, obscuring details, rearranging order, and eventually erasing what was there in the first place. Keep in mind this relationship as you listen to this piece.

What's the oldest memory you can recall? Is it clear? Is it distant? Do you even know what it's about?

Through Anyone's Eyes (but mine): Pretty much 100% of my music begins as an improvisation on the piano. Not enough of it stays there! This is one of my “dessert” pieces – really short, but incredibly dense and sweet music. *Through Anyone's Eyes* is a personal favorite among these. It takes a melody I improvised and weaves it together into a little jazz ballad, reminiscent of pianists like Bill Evans. Like my favorite kind of songs, underneath all of the decorations and extremities lies a simple and beautiful tune. Well – at least in my eyes.

Fall is based around the ideas of juxtaposition - contrast and how ideas can be both wildly different and widely similar. The thin lines between the positive and negative, dreams and nightmares, the constructed reality of denial and the actual reality that creates it... Ultimately, however, it's the tendency to *fall* from one into the other that is the most frightening.

Fall was composed for the Aion String Quartet, for their debut concert in the Spring of 2017.

Sonata in D Major, Op. 94 for Flute and Piano

Sergei Prokofiev

Prokofiev was a Russian Soviet pianist, composer, and conductor. He is regarded as one of the greatest composers of the 20th Century. A graduate of Saint Petersburg Conservatory, Prokofiev gained a reputation as a musical rebel and is known for his neoclassic style. He composed various works through his life including ballets, operas, chamber and solo music for instruments and voice, choral music, and orchestral music. His Sonata for Flute and Piano was composed in 1943, and it was premiered by Nikolai Kharkovsky. Prokofiev described this piece as quite bulky, however he managed to make each movement fresh for both the listener and the performer. This is demonstrated by the flowing character of the first movement, the rhythmic energy of the second movement, the simplistic and lyrical clarity of the third movement, and the playfulness of the fourth movement.



Katelin McDonald
flute

student of Kathleen Karr

with
Anna Vander Boon, *piano*
Jackie Royce, *bassoon*

*This recital is presented in partial fulfillment
of the Master of Music degree.*



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GRADUATE RECITAL
Wednesday, March 25, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

Concertino	Victor Alphonse Duvernoy (1842-1907)
Be Still My Soul	Rhonda Larson (b. 1963)
Bachianas Brasileiras No. 6	Heitor Villa-Lobos (1887-1959)
I. Aria (Chôro)	
II. Fantasia	
Sonata in D Major, Op. 94 for Flute and Piano	Sergei Prokofiev (1891-1953)
I. Moderato	
II. Scherzo	
III. Andante	
IV. Allegro con brio	

PROGRAM NOTES

Concertino Victor Alphonse Duvernoy

Alphonse Duvernoy was a French pianist, composer, and professor at the Conservatoire de Paris. He composed various works in his lifetime including pieces for chamber ensembles, orchestra, chorus, and piano. Concertino is a French Paris Conservatoire contest piece that was commissioned in 1899. The Paris Conservatoire dominated music education in France from 1860-1950. Entrance into the conservatory was by competition. Pieces like Concertino were performed by the students in public exams called Concours. This piece in particular, although found in the commonly used Flute Music by French Composers book, is not performed very often and is not as well known.

Be Still My Soul Rhonda Larson

Rhonda Larson is described as a free-spirited flutist and composer. At the age of 22, she won the National Flute Association Young Artist Competition which included a Carnegie Hall debut. Her compositions feature several extended techniques and different types of ethnic flutes. Although Be Still My Soul does not feature ethnic flutes, extended techniques are used. This piece was inspired by the hymn of the same title. The hymn originated in Jean Sibelius' "Finlandia," and the first line reads, "*Be still my soul, thy Lord is on thy side. Bear patiently your cross of grief or pain*". This piece contains both melody and harmony in the solo flute line. The goal for this piece is to make the melody sustain in the listener's ear as if it is the only thing playing while still establishing a transcending mood through the harmony line.

Bachianas Brasileiras No. 6 Heitor Villa-Lobos

Villa-Lobos was a Brazilian composer, conductor, cellist, and guitarist that became one of the most well-known South American composers of all time. He composed over 2,000 works including pieces for orchestra, chamber, solo instrument, and voice. His music was influenced by both Brazilian folk music and western classical tradition. This can clearly be heard in his Bachianas Brasileiras pieces. These include nine pieces written for various instruments, and No. 6 is written for flute and bassoon. In these pieces, Villa-Lobos incorporates neoclassicism in a nationalistic style. This can especially be heard in the *Chôros* sections of his works.

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Aria et Rondo for double bass and piano is one of these contest pieces. The Aria emphasizes the cantabile and lyrical potential of the bass, beginning in the lowest orchestral range and contrasting with a high and chordal piano accompaniment. The soloist quickly ascends into the higher register and remains there for much of the movement. The closing bars return to the opening theme, now played by the piano. This is complemented by the bass climbing into the highest register of the instrument with the use of false harmonics. During the Rondo, one can hear the influence of jazz including the use of swung and syncopated rhythms and a walking bass line. Following the initial presentation of the primary melodic idea of the Rondo, one of the melodies from the Aria is reintroduced, this time with a jazz accompaniment. A cadenza in the bass then acts as an interlude before the return of the opening theme. Upon its restatement the theme develops a strong momentum pushing the music to the end of the piece.

Sonata No. 2 in E minor for Double Bass and Piano **Adolf Mišek**

Adolf Mišek (1875–1955) was born in the Bohemian, now Czech, town of Modletin. After studying music with his father, he entered the Vienna Conservatory at age 15. While there he studied with several instructors including the famous double bass pedagogue, Franz Simandl. Upon graduating, Mišek became one of the most important early 20th century European bassists. He served as the principal bassist of the Vienna Philharmonic while concurrently holding teaching positions at both the Vienna and Prague Conservatories. While in Prague, he was also the principal bassist of the National Theatre, a position he held until his death.

The *Sonata No. 2 in E minor for Double Bass and Piano* was first published in 1911. Composed in four movements, the piece clearly bears the influence of Antonín Dvořák. The work begins with an expressive *Con fuoco* (vehement energy) movement. The opening theme is heavy, but later transitions into a more dance-like and tranquil feel. These two moods alternate throughout the movement. The second movement is a highly Romantic *Andante cantabile*. Quite different from the other three movements, this movement presents the performer with the challenge of using only the beauty of the melody to engage the audience, rather than the use of spirited and rhythmic motives. The third movement, titled *Furiant*, is based on an energetic Czech folk dance often encountered in the works of Dvořák. This style of dance is exemplified by alternating two-beat and three-beat feels within a single motive. A slower middle section offers a reprieve before the return of the beginning material completing a ternary musical form. A short coda offers a brief reminder of the slow middle section before an energetic finish. The finale's form is similar to the first movement, beginning with a full sound that is later contrasted with some softer, more melodic ideas. In the end, the piano and bass work together, offering a sweeping and passionate conclusion to this staple of the double bass repertoire.

Thomas Pratt

double bass

student of Sidney King

with
Adrienne Fontenot, *piano*

*This recital is presented in partial fulfillment
of the Master of Music degree.*

GRADUATE RECITAL
Wednesday, March 25, 2020
Bird Recital Hall
8:30 p.m.

PROGRAM

Four Short Pieces for Double Bass

David Anderson
(b. 1962)

1. Prelude
2. Scherzando
3. Serenade
4. Capriccio

Aria et Rondo

Alfred Désenclos
(1912–1971)

Sonata No. 2 in E minor for Double Bass and Piano

Adolf Mišek
(1875–1955)

1. Con fuoco
2. Andante cantabile
3. Furiant: Allegro energico
4. Finale: Allegro appassionato

PROGRAM NOTES

Four Short Pieces for Double Bass

David Anderson

Bassist David Anderson (b. 1962) began his pursuits in composition in 1984, recognizing that the solo repertoire for the double bass was limited. The influence of Frank Proto, one of his bass teachers, was also important in his turn to composition. Since then, his published works have expanded to other solo instruments, as well as chamber orchestras and small ensembles. He has published bass duets and quartets, including a bass quartet that was performed to acclaim at the Chamber Music Festival at Indiana University in 1993. Anderson won first prize in the 1995 *Allen Ostrander International Trombone Composition Competition*, sponsored by Ithaca College, for *Elegy for Van*, a work for solo bass trombone and brass choir, which he composed as a tribute to the late Lewis Van Haney, former trombonist with the New York Philharmonic. Anderson is currently the principal double bassist of the Louisiana Symphony, having held that position since 1996.

Four Short Pieces for Double Bass was written in 1995. The composer writes: “Writing for a solo unaccompanied bass was a whole new challenge and I often enjoyed improvising in any genre. My friend Sid King was interested and asked for a solo piece. This work is dedicated to him and he premiered it. I worked to highlight lyric playing in the Prelude and Serenade, contrasting with rhythmic Bartok influence in the Scherzando as well as some funky grooves in the Capriccio.” The Prelude is built around the use of a pedal tone. For most of the movement, the pedal is a D at times moving briefly to an A to harmonize. It then unexpectedly ends with a G major chord. This unexpected G major harmonization acts as a transition to the aggressive Scherzando, in G minor. This movement also employs the use of a strong D pedal note, but rather than acting as a tonic, it now acts as a dominant, or fifth scale degree of the key. The Serenade is a return to a more cantabile or singing style of playing. The Capriccio begins with a loud and boisterous cadenza-like beginning, before moving into a more rhythmic and controlled second section highlighted by the use of harmonics.

Aria et Rondo

Alfred Désenclos

Alfred Désenclos (1912–1971) was a highly accomplished French composer, yet few of his compositions are well known. As a child he studied piano, but due to financial circumstances, he had to abandon schooling in order to work in the textile industry to help support his family. He was able to resume his studies of piano at the Conservatory in Roubaix in 1929 and later continued his musical studies at the Conservatoire de Paris. During his studies, he worked as the choir director at the church Notre-Dame-de-Lorette in Paris. From 1943 to 1950 he returned to Roubaix to be the director of the conservatory. Following his tenure there, he returned to the Conservatoire de Paris as an instructor where he remained until his death.

While Désenclos is best known for his choral and orchestral works, he also composed many pieces for the Conservatoire de Paris’s annual solo contest, the *Concours du Conservatoire National de Musique*. Composed in 1957,

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Stephanie Hile

oboe

student of Jennifer Potochnic

Adrienne Fontenot, *piano*

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

JUNIOR RECITAL
Thursday, March 26, 2020
Bird Recital Hall
7:00 p.m.

Stephanie Hile

oboe

student of Jennifer Potochnic

Adrienne Fontenot, *piano*

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

JUNIOR RECITAL
Thursday, March 26, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Sonata for Oboe and Piano, FP 185 (1962)

Francis Poulenc
(1899-1963)

- I. Elégie
- II. Scherzo
- III. Déploration

Epitaph for Oboe and Piano (1979)

Witold Lutosławski
(1913-1994)

Concerto for 2 Oboes in D minor, RV 535 (1724)

Antonio Vivaldi
(1678-1741)

- I. Largo-Allegro
- II. Largo
- III. Allegro molto

Daeun Ahn, *oboe*

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Carolle Pinkerton

piano

student of Naomi Oliphant

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of the Bachelor of Music degree.*

SENIOR RECITAL
Thursday, March 26, 2020
Comstock Concert Hall
5:00 p.m.



Carolle Pinkerton

piano

student of Naomi Oliphant

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

SENIOR RECITAL
Thursday, March 26, 2020
Comstock Concert Hall
5:00 p.m.

PROGRAM

Piano Sonata in C Major, Hob. XVI:35, L. 48 Franz Joseph Haydn
(1732-1809)

Allegro con brio
Adagio
Finale

Prelude and Fugue 22 in B-flat Minor, BWV 867 Johann Sebastian Bach
(1865-1750)

Prelude
Fugue

Preludes Op. 16 Alexander Scriabin
(1872-1915)

No.1 Andante
No.2 Allegro
No.3 Andante Cantabile
No.4 Lento
No.5 Allegretto

Suite for Piano, Op. 13 Robert Muczynski
(1929-2010)

Festival
Flight
Vision
Labyrinth
Phantom
Scherzo

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Festival
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The Sarabande is a dance movement that is in 3/4 and emphasizes beat 2. This Sarabande is rich, beautiful, and resonant and features a prevalence of dotted eighth-sixteenth rhythms. The movement starts with an open fifth that hints at E-flat major but is ambiguous otherwise. Throughout the movement, Bach uses chords to provide harmony for the work and flows through various keys to bring the piece finally back to E-flat Major for a gorgeous ending.

Like the Sarabande, the Gigue is also a dance. This movement consists almost entirely of eighth notes. These eighth notes are grouped as triplets and provide the drive to the piece and make it sound like a dance. This movement is fun to play and definitely sounds like a sprightly dance.

Sonata for Viola and Piano

Rebecca Clarke

British-American composer, Rebecca Clarke, was born in England in 1886. In a time when women typically stayed home, Clarke had a very public career. In 1903, she attended the Royal Academy of Music for the study of violin and later the Royal College of Music for composition. While at the Academy she picked up viola and fell in love with the instrument. In fact, in 1912 as a violist, she became the first woman to play in the Queen Hall Orchestra. As a violist, she toured and came to America. It was during this time that she composed many different works for the viola. Unfortunately, during one of her American tours, she became stuck in America due to WWII. In 1944, she married James Friskin, a pianist and faculty member at Julliard School. After her marriage, she composed very little and her music became all but forgotten until 1976, on her 90th birthday when several programs highlighted her music and a new interest in her music rose from these programs. Clarke died three years later in 1979 in New York.

Perhaps her most famous work, Sonata for Viola and Piano was written in 1919 for the Elizabeth Sprague Coolidge Chamber Music Competition. In this competition, this work tied with Ernest Bloch's Suite for Viola and Piano for first place. Mrs. Coolidge cast the tie-breaking vote in favor of the Bloch's Suite, but this sonata did receive some publicity. Many of the judges were surprised to learn that this sonata was written by a woman and even thought that Rebecca Clarke was a pseudonym for Ernest Bloch.

Clarke's Viola Sonata contains three movements. The first movement entitled *Impetuoso* starts with a fiery fanfare by the viola. This fanfare then moves into a melodic theme that reflects Claude Debussy and Ralph Vaughan Williams music and sounds both Romantic and Impressionistic at the same time. The second movement is called *Vivace* and is much like a scherzo. In this movement, Clarke requires the violist to play muted and use pizzicato, harmonics, and glissandos. Overall, the movement is very playful and mischievous.

The final movement is called *Adagio* and starts with an expansive, slow melody. This melody is traded back and forth between the two instruments, as if in a conversation. However, this melody is cut off with the *Allegro* and the restatement of the melody from the first movement and then the opening fanfare idea. With these two elements in hand, Clarke drives the sonata home with an exhilarating ending.



Joseph Steinbart

viola

student of Brittany K. MacWilliams

with
Deborah Dierks, *piano*

*This recital is presented in partial fulfillment
of the Master of Music degree.*

GRADUATE RECITAL
Thursday, March 26, 2020
Bird Recital Hall
8:30 p.m.

PROGRAM

Concerto for Viola and Orchestra	William Walton (1902-1983)
I. Andante comodo	
II. Vivo e molto preciso	
III. Allegro moderato	
Cello Suite No. 4 in E-flat Major, BWV 1010	Johann Sebastian Bach (1685-1750) transcribed by Watson Forbes
IV. Sarabande	
VI. Gigue	
Sonata for Viola and Piano	Rebecca Clarke (1886-1979)
I. Impetuoso	
II. Vivace	
III. Adagio	

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PROGRAM NOTES

Concerto for Viola and Orchestra

William Walton

Born in England in 1902, William Walton became one of the most important British composers between Vaughan Williams and Benjamin Britten. From a musical family, Walton began singing at an early age and pursued music as a career. Even though he received very little compositional training, he decided to pursue this as his career. He became known for his orchestral works and even composed for several motion pictures. In 1951, he received a knighthood and continued to travel, compose, and conduct. He died in 1983.

One of his best-known works is his Viola Concerto. Walton composed this concerto in 1928 when he was only twenty-six years old. Originally composed for the great violist Lionel Tertis, it was first performed by Paul Hindemith in 1929 due to Tertis's refusal to even look at the concerto. Even though the first performance was mediocre, the concerto quickly became a staple in the viola literature and many great violists, including Tertis, praised the work for its use of the viola's voice.

The concerto consists of three movements. The first movement starts with a slow, beautiful, song-like melody that highlights the viola's mellow qualities. After the opening, the music quickly changes to an energetic, spirited section. The opening melody finally returns in both the viola part and the orchestra and the movement draws to a conclusion. This movement is challenging, especially through its use of melodic double-stops. However, the movement is equally rewarding, as it is very expressive.

The second movement is very fast and energetic. In contrast to the first movement, this movement does not change tempos and steadily drives to the end. The movement consists mainly of sixteenth notes, which make the movement sound very exciting and energetic. This is a lot of fun to play and highlights the virtuosic side of the viola.

The final movement starts with a jaunty melody that is repeated several times throughout the movement. The main body of this movement is characterized by shifts in mood from fast and energetic to slow and meditative. The movement ends with a restatement of the melody from the first movement with a few fragments of melodic ideas from the third movement interjected into it. The movement then winds to an end with a quiet restatement of the first movement's main theme. Personally, this is my favorite movement of the concerto. I love to hear how the melody from the first movement weaves together with fragments from the third movement to create an effective closing to this concerto.

Cello Suite No. 4 in E-flat Major, BWV 1010

Johann Sebastian Bach
transcribed by Watson Forbes

This cello suite is the fourth in a series of six suites originally composed for cello, most likely during Bach's time as Kapellmeister in Köthen (1717-1723). This suite consists of six movements. The two movements performed today are the Sarabande and the Gigue.

Mercy, Mercy, Mercy

The first tune I learned while taking lessons with Jeff Sherman, who was my first guitar instructor. Through this tune came the influence of numerous jazz standards that I play today. This is a twenty measure long tune with a melody made entirely of the pentatonic scale. This was saxophonist Cannonball Adderley's theme song which made it to #2 on the soul charts in 1966.

For Django

The highly influential jazz guitarist, Joe Pass, played beautiful solo arrangements, even sometimes uptempo playing walking bass lines, chords all while weaving in improvised bebop lines. He could also hang with the heavy hitting bebop players at any tempo. His story is inspiring as well as he was a drug addict and actually recorded his first album "Sounds of Synanon" with other patients from Synanon Drug Center. He had even used the drug centers guitar (Fender Jaguar) on this recording as he didn't have a guitar at the time. Only two years after that Pass had made a big name for himself releasing the album "For Django" which is where this tune emerges. This is not to be confused with the Modern Jazz Quartet tune "Django" which confusingly enough is on this album as well. This features a beautiful 3/4 medium tempo swing tune that explores the melodic minor modes in both the A and B sections of the tune.

There Is No Greater Love

Taken from the inspiration of the Mike Stern "Standards" album, this tune has been with me throughout college. It's been a challenge for me in a few ways, first would be I transcribed and played Stern's solo during a jury one semester. The speed at which he plays this tune makes soloing over it a challenge as well. This classical standard is not only a catchy tune, but also a great learning vehicle because of the various tempos this tune can be played at, and the harmonic progression can be hard to solo over. It's a standard A-A-B-A tune that is in Bb major during the A sections, and modulates to the relative minor during the bridge. The A sections have a cycle four chord movement which can be a challenge in itself.

Lover Man

Known as one of the bluesiest ballads ever written, this is a classic A-A-B-A tune which was written for Billie Holiday to perform. While it was written in 1942, there was a dispute between the musicians union and recording companies and it did not get recorded until 1944. In Holiday's autobiography Lady Sings the Blues she says that Davis wrote the song for her while he was in the army. Before it was recorded he was shipped out to Europe and she never saw him again.

Fives

Putting this concert together I thought it would be fun to start back as to why I even started a career in music. I started playing guitar relatively late for a typical musician, Christmas when I was 16 to be exact. I didn't really do much with it until around 19. I started to try and play around that age, buying books and learning what I could. I remember viewing the video "Fives" not long after that. I said to myself I need to learn everything this guy is doing. Little did I know this video would lead me down the path of learning about jazz as it's a fusion tune with more emphasis on rock. It's the song that led me to start taking lessons privately and ultimately led me to being here at the University of Louisville.

Guthrie Govan is an extension of the Mike Sterns in jazz, as he is the generation that came after. Govan grew learning to play guitar by transcribing Frank Zappa, and various Jazz saxophonists which contributes to his unique sound on the guitar. While he has all the modern rock guitar techniques, he can solo over complicated changes without any problems. This tune uses the Dorian and Lydian modes over a repeating twelve measures. The melody has two themes, the singable first half and the rhythmic guitar tapped melody before the solos being.

Joe Zawinul**Joe Pass (b. 1929-1994)****Isham Jones****Jimmy Davis****Guthrie Govan**

Joe Gomez

jazz guitar

student of Craig Wagner

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

SENIOR RECITAL
 Sunday, March 29, 2020
 Bird Recital Hall
 2:00 p.m.

PROGRAM

Upside Downside	Mike Stern (b. 1953)
	Jason Knuckles, tenor sax Jason Sturgill, bass Brehnan Miller, drums
Martians Go Home	Shorty Rodgers (b. 1924-1994)
	Charlie Noderer, trumpet Jason Sturgill, bass Brehnan Miller, drums
Hot House	Tadd Dameron (b.1917-1965)
	Jason Knuckles, tenor Sax Jason Sturgill, bass Anthony Tarullo, drums
Estate	Bruno Martino (b. 1925-2000)
	Charlie Noderer, flugelhorn Jason Sturgill, bass Anthony Tarullo, drums
Mercy, Mercy, Mercy	Joe Zawinul (b. 1932-2007)
	Jason Knuckles, tenor Sax Jason Sturgill, bass Anthony Tarullo, drums
For Django	Joe Pass (b. 1929-1994)
	Jailynn Lake-Noel, bass Anthony Tarullo, drums
There Is No Greater Love	Isham Jones (b. 1894-1956)
	Johnathan Simpson, piano Jason Sturgill, bass Brehnan Miller, drums
Lover Man	Jimmy Davis (b. 1915-1997)
	Jailynn Lake-Noel, bass
Fives	Guthrie Govan. (b. 1971)
	Johnathan Simpson, piano Jason Sturgill, bass

PROGRAM NOTES

Upside Downside Mike Stern established himself with monstrous jazz players such as Jaco Pastorious and Michael Brecker, often playing a long side them. During the Fusion era the guitar got to be much more of the front of the band type instrument. In the eras before there were Wes Montgomery, Joe Pass, Pat Martino, they seem to get more overlooked by saxophonist, trumpets, and pianist of the times. Something about the rock sound screams for guitar, where if you say the name Jimi Hendrix, Jimmy Page, or Eddie Van Halen you know who they are and what they're about, in Jazz fusion guitarist seem to have gotten this treatment. On top of that guitarist started experimenting with distortion and various pedals to enhance their sound. Harmonically and rhythmically things got much more interesting as well, making it music that really took time and dedication to play. This tune captures all of the above, from opening with light distortion, delays, Mike Sterns classic chorused sound, syncopated rhythms, sophisticated harmony, to the use of synth for the Weather Report like chorus, to the higher gain solo.	Mike Stern
Martians Go Home This is a blues that has all the characteristics of the Cool era of jazz. It has a light touch to it, and plenty of quirkiness that make it a memorable tune. Unlike the previous eras that had more of an emphasis on harmony, very fast tempos, fierce blue licks, this tune is very light in nature giving way for a much more melodic phrasing during solos. The melody statement for this tune uses space to create tension. This space allows the music breathe, grow, and lighten up as needed. I took a small melodic fragment from the original recording of this tune to create an interlude between solos.	Shorty Rodgers
Hot House A contrafact of the tune “What is this thing called love?” this is a bebop tune. Many people say that learning bebop melodies is the way of learning how to actually play bebop. I’ve heard people say that bebop melodies are like solos that are frozen in time. Which means, as we learn how to play the tune itself, we learn bits and pieces of bebop vocabulary. From use to chromaticism, to enclosures, to using upper extensions of chords, and adding alterations to chords to further color them. Although the melody is chaotic, upon analysis one can see that Dameron uses chord tones and strong beats. Interestingly enough it’s an approach we’ve had since the time of Bach.	Tadd Dameron
Estate While this tune was originally a hit for Martino in Italy, it wasn’t until Joao Gilberto played it in a Bossa Nova fashion. Joao Gilberto is known as the father of Bossa Nova as he, Carlos Antonio Jobim, and Stan Getz released Getz/Gilberto that took the world by storm. Today the Bossa Nova is a huge part of Jazz, and especially here at the University of Louisville. In our jazz program we learn how to play this music from Brazilians, which I now have a new appreciation for all of the music. Another thing I have learned while being here at UofL is learning to actually look at the lyrics to all of these tunes that we play. The lyrics to his song are absolutely heart breaking and hopefully my arrangement of this will help showcase the power of the lyrics to the tune itself.	Bruno Martino
<i>Summer</i> <i>You are as hot as the kisses, that I have lost</i> <i>You are filled with a love, that is over</i> <i>That my heart would like to erase</i>	<i>Summer</i> <i>The sun, that warmed us every day</i> <i>That painted beautiful sunsets</i> <i>Now only burns with fury</i>
<i>There will come another winter</i> <i>Thousands of rose petals will fall</i> <i>The snow will cover all</i> <i>And perhaps a little peace will return</i>	<i>Summer</i> <i>That gave its perfume to every flower</i> <i>The summer, that created our love</i> <i>To let me now die of pain</i>

**24 Caprichos de Goya Op. 195:
No. 20 'Obsequio a el Maestro'**

Mario Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco was a pianist and composer born in Florence, Italy, born on April 3, 1895. The stimulus for the set of 24 Caprichos of Goya was the famous graphic cycle of 80 etchings by the great Spanish painter Francisco Goya published in 1799. The collection is a profoundly moving portrait of a hopeless society that explored themes of superstition, sensuality, greed, and violence. In Number 47 in the series, *Obsequio a el Maestro* (Gift for the Master), Goya addresses the issue of the ignorance of the people and their beliefs in superstition, which was still widespread during his life. Although Goya's painting is quite grim, Castelnuovo-Tedesco realizes a more humbling interpretation by including themes from one of his early mentors, Ildebrando Pizzetti (1880–1968), which helps to frame his "Gift for the Master."

Three Caprichos after Goya

Brett Dean

Brett Dean is a contemporary Australian composer, violist, and conductor. In December 2008, he was awarded the 2009 University of Louisville Grawemeyer Award for Music Composition for his violin concerto. *Three Caprichos after Goya* was commissioned by the German guitarist Jürgen Ruck and first performed in a concert project of the Staatsgalerie Stuttgart in 2003. These three short pieces also depict scenes from the etchings of Francisco Goya, portrayed through sound. The first piece, *Que sacrificio!* (What a sacrifice!), addresses the issue of marriage by interest. It depicts a poor mother and father forced to sacrifice their beautiful young daughter to an ugly rich hunchback. *Dios la perdone: y era su madre* (May God forgive her: it was her mother) tells a story of wealth and poverty through a daughter who has come into money and no longer recognizes her destitute mother. The final movement, *No te escaparás* (You will not escape), displays a dancer pestered by three demonic birds. These pieces present a fascinating dialogue between music and the visual arts.

Sonata, Op 61

Joaquín Turina

In 1931, at the age of 48, Joaquín Turina composed *Sonata, op 61*. This is the fourth of the five pieces that include the *Homenaje a Tárrega*, heard earlier tonight. Interestingly, this was the only guitar piece that Turina composed that respects his original French tutelage in that it consists of a typical sonata in three movements. Turina still drew inspiration from different ancient Spanish folk music and explored the significant style of the *Flamenco* traditions, a prominent style of art and dance. Turina evokes the nature of its tradition by means of familiar modes, harmonies, textures, dances and rhythms, as well as specific guitar techniques.



April Seals, guitar

student of Stephen Mattingly

*This recital is presented in partial fulfillment
of the Master of Music degree.*

Graduate Recital
Sunday, March 29, 2020
Comstock Concert Hall
4:00 p.m.

PROGRAM

Prelude No. 1 in D	Francisco Tárrega (1852-1909)
Homenaje Tárrega	Joaquín Turina (1882-1949)
I. Garrotin	
II. Soleares	
Farewell P. 3	John Dowland (1563-1626)
Elegie	Johann Kaspar Mertz (1806-1856)
24 Caprichos de Goya Op. 195: No. 20 'Obsequio a el Maestro'	Mario Castelnuovo-Tedesco (1895-1968)
Three Caprichos after Goya	Brett Dean (b.1961)
I. Goya	
II. Que sacrificio!	
III. Dios la perdone: y era su madre	
IV. No te escaparás	
Sonata, Op 61	Joaquín Turina
I. Allegro	
II. Andante	
III. Allegro vivo	

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM NOTES

Prelude No. 1 in D

Francisco Tárrega

Francisco Tárrega was an influential Spanish guitarist and composer during the late nineteenth century. Born on November 21, 1852 in the city of Villareal in the Spanish province of Castellon. Tárrega eventually ended up in Madrid, where he studied harmony and composition at the Royal Conservatory. Often referred to as the “father of classical guitar,” he is considered the founder and developer of modern guitar style and technique, which was central in reviving the guitar as a solo instrument in concerts. He also greatly expanded the guitar literature with his compositions and transcriptions, mostly of piano works. *Prelude No. 1* in D minor is from a collection of charming musical sketches that are short yet beautiful. This lovely little piece, in particular, displays Tárrega's innate gift for polyphonic writing that intertwines beautiful melodies in a convincing harmonic fabric.

Homenaje Tárrega

Joaquín Turina

Another influential Spanish composer was Joaquín Turina who was born in the ancient city of Seville, located in Spain's Andalusia region. His studies began in his hometown and were centered on piano and composition. As his reputation grew, he continued his studies in Madrid before ultimately ending up in Paris. Though he did not play the guitar, Turina was inspired by the rich history and culture of the *flamenco* music in Seville and wrote five pieces for the guitar. The final piece was a *hommage* to the composer Francisco Tárrega. Written in 1932, the two movements of *Homenaje a Tárrega* characterize the idiomatic *flamenco* guitar style with grand gestures of strumming, or *rasgueado*, that crosses all six strings. Quick scale runs and melismatic melodies based around the modal harmonies of Andalusia further gave the piece the feel of the *flamenco* style.

Farewell P. 3

John Dowland

Best known for his melancholy songs, John Dowland was an English renaissance composer and lutenist. He wrote music for the lute, an early example of a plucked string instrument with frets, some of his popular songs written for this instrument include *Flow my Tears* and *Come, heavy sleep*. For the time it was written, *Farewell* presents an unusually complex chromatic language that is based entirely of the initial ascending chromatic hexachord motive.

Elegie

Johann Kaspar Mertz

Johann Kaspar Mertz was born in Pozsony, Hungary on August 17, 1806. He was a virtuoso performer on both the ten-string guitar, which was typical during this time, and the flute. He was a lyrical composer whose music followed in the romantic piano styles of Mendelssohn, Schubert, and Schumann. The inspiration for these influences can be traced to his wife, Josephine, who played the piano. *Elegie* is considered one of his masterpieces and demonstrates these influences from his piano contemporaries by following the form and melody of contemporary piano music.



Dylan Teel

conductor

student of Frederick Speck

*This recital is presented in partial fulfillment
of the Master of Music degree.*

GRADUATE RECITAL
Sunday, March 29, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

Divertimento for Brass and Percussion (1959)

Karel Husa
(1921-2016)

Night Signal – Signals from Heaven II (1987)

Tōru Takemitsu
(1930-1996)

Fanfare for the Common Man (1942)

Aaron Copland
(1900-1990)

David Deacon, Jeffrey Doll, and Angel Gross, *trumpet*
Matt Howard, Natalie Karrick, Michael Coleman, and Ben Taylor, *horn*
Josh Lang, Adam Wilson, and Charles Burnette, *trombone*
Bryan Butora, *tuba*
Luke Anderson, Kirk Knight, and Miranda Phelps, *percussion*

Octandre (1923/1980)

Edgard Varèse (1883-1965)
rev. Chou Wen-chung (1923-2019)

I. Assez lent
II. Très vif et nerveux (attacca)
III. Grave-Animé et jubilatoire

Katie McDonald, *flute and piccolo*
Elise Piecuch, *clarinet*
DaEun Ahn, *oboe*
Matthew Karr, *bassoon*
Jeffrey Doll, *trumpet*
Matt Howard, *horn*
Josh Lang, *trombone*
Thomas Pratt, *double bass*

Performance materials provided upon rental by Boosey & Hawkes, Inc.

Serenade No. 1 for Ten Wind Instruments (1929)

Vincent Persichetti
(1915-1987)

- I. Prelude
- II. Episode
- III. Song
- IV. Interlude
- V. Dance

Katie McDonald, *flute*
DaEun Ahn, *oboe*
Elise Piecuch, *clarinet*
Matt Howard and Natalie Karrick, *horn*
Rebekah McKinley, *bassoon*
David Deacon and Jeffrey Doll, *trumpet*
Josh Lang, *trombone*
Bryan Butora, *tuba*

Serenade No. 10 in B-flat major
"Gran Partita" K. 361 (ca. 1783)

Wolfgang Amadeus Mozart
(1756-1791)

- III. Adagio
- VII. Finale – Molto Allegro

DaEun Ahn and Jackson Brummett, *oboe*
Austin Glover and Rachel Wilson, *clarinet*
Elise Piecuch and Chandler Craine, *basset horn*
Rebekah McKinley and Paige Nagle, *bassoon*
Natalie Karrick, Matt Howard, Michael Coleman, and Ben Taylor, *horn*
Thomas Pratt, *double bass*

PROGRAM NOTES

Divertimento for Brass and Percussion (1959)

**Karel Husa
(1921-2016)**

I. Overture

Karel Husa was a Czech-born American composer and conductor. In his youth, he studied piano and violin and also took engineering courses. Husa began his composition study at the Prague Conservatory in 1941 with Jaroslav Řídký. He continued studying at the graduate level with Řídký at the Academy of Music from 1945-1946. Subsequently in 1946, he received a grant from the French government to study with Arthur Honegger and Nadia Boulanger. Husa emigrated to the United States in 1954 and taught composition and conducted the orchestra at Cornell University until his retirement in 1992. He also lectured at Ithaca College from 1967-1986. He became an American citizen in 1959. Husa's early works follow the modern Czech school of composition, in which composers would incorporate folk songs as themes. Later on, Husa incorporated elements of atonality, polytonality, microtonality, and aleatory in his works. Awards Husa has received for composition include the 1969 Pulitzer Prize in Music and the 1993 University of Louisville Grawemeyer Award for Music Composition.

Divertimento derives from Husa's earlier *Eight Czech Duets* (1955) for piano four-hands. Husa composed this upon his mother's death and based them on the folk songs his mother sang when he was a child. As for his composition of *Divertimento*, during his tenure at Cornell University and while he was lecturing at Ithaca College, Robert Prins, the horn professor at Ithaca, asked him to compose a work for brass ensemble. Due to time constraints, Husa told him he would only be able to arrange movements from his *Eight Czech Duets*, and this work premiered on February 17, 1960 with Prins conducting the Ithaca Brass Ensemble. Husa later arranged this for brass quintet and optional percussion in 1968.

Husa described the overture of this work as a "farmer's dance" and suggested that it should not be interpreted too pompously. He stated that he drew influence from Antonín Dvořák's *Slavonic Dance No. 4* and that he views it as being related to the French overture. This is reflected in its two-part form. In *Grove Music Online*, the French overture is described as having two parts separated by double bar lines and repeats. The first section usually incorporates dotted rhythms and suspensions while the second is fugal in character. Likewise, in *Divertimento* the first section is repeated and contains dotted rhythms. While there are no true suspensions, there are moments in which most of the orchestration is sustaining while the lowest trombone voice and tuba present contrapuntal lines. The second section presents its material as a fugue that starts with the horns and subsequently features imitative material from the trombones, tuba, and trumpets, respectively. The listener will also notice the contrast between the sustained polychordal or extended harmony in the A section and the perfect intervals and counterpoint within the B section. As the A material returns, the timpani adds to the content

with accented eighth-note interjections while the cymbals punctuate the movement with a crash.

Program Note by Dylan P. Teel with supplementary information from *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians* (Schirmer Books, 1997), "Karel Husa's Divertimento for Brass and Percussion: A Study in Context, Composition, and Performance" by Kevin Gerald in the *Journal of Band Research*, and *Grove Music Online* (Oxford University Press, 2001).

Night Signal – Signals from Heaven II (1987)

**Tōru Takemitsu
(1930-1996)**

Tōru Takemitsu was a prominent Japanese composer. He was unique in that he virtually had no formal musical training. He took on composition at the age of sixteen and occasionally studied with Yasuji Kiyose in 1948, but he was essentially self-taught. His interest in music originated with his Japanese and American military involvement. He was conscripted by the Japanese government in 1944 during World War II. Western music was banned in Japan during this time, but one of Takemitsu's military officers played a French chanson for him and his fellow draftees. This profoundly impacted him, so when he worked for the United States Armed Forces during their post-war occupation in Japan, he listened to as much Western music as he could on their radio network.

Early on in his compositional career, Takemitsu viewed Claude Debussy as a mentor and drew influence from Olivier Messiaen. Takemitsu utilized modal melodies within dense chromatic textures, was sensitive to register and timbre, and often suspends regular meter. He also composed works for mixed media and experimented with electronic music. In 1964, Takemitsu collaborated with John Cage in giving a series of lectures in Hawaii. Through their meeting, Cage was able to impact Takemitsu's future works. Cage was fascinated with Japanese culture, and this encouraged Takemitsu to utilize the music of his cultural heritage, which he had avoided doing until this point. This helped him to realize the value of the music of his culture. Takemitsu was the recipient of several composition awards, including the 1958 Prix Italia, the 1976 and 1981 Otaka Prize, the 1987 Los Angeles Film Critics Award, and the 1994 University of Louisville Grawemeyer Award for Music Composition.

Night Signal is an antiphonal brass fanfare in a set of two antiphonal fanfares titled *Signals from Heaven*. It is in ternary form with a codetta based on the A section. The general character of this music is not as nebulous as ambient music, but it seems to be focused on creating a certain atmosphere. The A sections feature extended harmonies and thematic material that is centered around an echo effect between the two groups. The tempo and meter fluctuate frequently in these sections and end with the two groups coming together to present a rhythmically compound gesture that leads into a fortissimo major ninth chord. The B section features a virtuosic melody presented as stretto between several of the parts between both groups. Once

the A material is presented again, a codetta presents the first motive of the A section in the horns and trombone ending on the same major ninth chord that concludes the previous A sections while fading to nothing.

Program Note by Dylan P. Teel with supplementary information from *Grove Music Online* (Oxford University Press, 2001).

Fanfare for the Common Man (1942)

Aaron Copland
(1900-1990)

Aaron Copland was a distinguished American composer and conductor. As a child, he studied piano with Victor Wittgenstein, Leopold Wolfsohn, and Clarence Adler. In 1917, he began studying counterpoint and harmony with Rubin Goldmark, and in 1920, he studied orchestration and composition with Nadia Boulanger at the American Conservatory in Fontainebleau. He returned to the United States in 1924 and lived in New York where he played an integral role in paving the way for American composers' success by serving as a member of the board of directors of the League of Composers. He worked at Tanglewood's Berkshire Music Center from 1940-1965 as the head of the composition department and became the chairman of faculty in 1957. He also lectured at The New School for Social Research in 1935 and Harvard University in 1944. Copland was the recipient of numerous awards and honorary doctorates. Some of these awards include a Guggenheim fellowship from 1925-1927, the 1945 Pulitzer Prize in Music and New York Critics' Circle Award for his ballet *Appalachian Spring*, the 1956 Gold Medal for Music from the American Academy of Arts and Letters, the 1964 Presidential Medal of Freedom, and the 1986 National Medal of Arts.

Fanfare for the Common Man is a fanfare that Copland wrote in 1942 for Eugene Goossens who was the conductor of the Cincinnati Symphony Orchestra at the time. This fanfare was part of a project meant to boost morale for the war effort during World War II. It is one of eighteen fanfares that composers wrote for Goossens. Copland considered many titles for this fanfare (*Fanfare for the Spirit of Democracy*, *Fanfare for Four Freedoms*, and *Fanfare for the Rebirth of Lidice*), but he decided on this title because he thought the common man who fought for the war deserved a fanfare.

While Copland used a variety of compositional idioms in his music, this is one of his more facile works. Compared to the other fanfares in the set of eighteen for Goossens, Copland's is much slower. It begins with a dramatic percussion introduction followed by a statement of the primary theme in the trumpets. As the fanfare goes on, the horns, trombones, and tuba join the texture to create a rich harmonization of this theme. The harmony progresses from simple to complex throughout and ends in a distant key from the beginning. Copland went on to use this fanfare as the source for the thematic material of the finale of his *Symphony No. 3*.

Program Note by Dylan P. Teel with supplementary information from *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians* (Schirmer Books, 1997) and *Aaron Copland: The Life and Work of an Uncommon Man* (Henry Holt, 1999) by Howard Pollack.

I. Assez lent**II. Très vif et nerveux (attacca)****III. Grave-Animé et jubilatoire**

Edgard Varèse was a French-born American composer and conductor. He spent his childhood in Paris and Burgundy, France and took on composition early in his life. During this time, he studied with Giovanni Bolzoni and gained performing experience as a percussionist in his school orchestra. He left Burgundy in 1903, went to Paris, and enrolled in the Schola Cantorum in 1904 to study counterpoint, fugue, and composition with Albert Roussel, preclassical music with Charles Bordes, and conducting with Vincent d'Indy. In 1905, he took composition at the Paris Conservatory with Charles-Marie Widor. He was called to the French army at the beginning of World War I, but he was discharged due to chronic lung illness. In 1915, he moved to the United States where he worked as a conductor. Due to the anti-German sentiment that was stimulated by the war, there was a demand for replacement of German conductors in the United States.

Varèse was an advocate for new music, and this is reflected by his career in the United States. In 1919, he organized an orchestra for the purpose of performing new and unusual music. In 1922, he played an integral role in organizing the International Composers' Guild, and in 1926, he founded the Pan American Association of Composers to promote music of the Americas. His study of sound intensified with the innovation of the concept of organized sound, which was inspired by his work with the acoustician Harvey Fletcher and the Russian engineer Leon Theremin. Varèse also made significant developments through his application of electronic music in works such as *Poème électronique*. At first, critics were not very fond of Varèse's music due to its avant-garde nature, but this viewpoint underwent a reversal in his lifetime as musical intelligence and enlightenment increased.

The title *Octandre* derives from a word used to describe plants that have eight stamens. In the sense of the work itself, it also functions to describe its eight-player instrumentation. Varèse wrote this work in 1923, and it was premiered by the International Composers' Guild on January 13, 1924. It was later revised by composer Chou Wen-chung in 1980. Most of the motivic content of the work is presented in the first movement. It begins with an oboe solo based on a minor ninth, major seventh, and minor second. This is followed by the presentation of a dotted rhythm followed by a repeated note gesture in the clarinet part. When the flute enters, it presents several fanfare-like figures on a repeated note. These themes become the basis for the rest of the composition. The flute fanfares inspire the flute solo that begins the second movement. It is then embellished by chromatic flourishes, and the trombone imitates it as the movement progresses. The clarinet also presents a gesture borne out of its initial entrance across mixed meters. The third movement is *attacca* and begins with trading solos in the double bass and bassoon that are followed by a faster fugal section, a reorchestration of material from the end of the second movement, and a coalescence of all

previous themes that generates a climactic finale.

Program Note by Dylan P. Teel with supplementary information from *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians* (Schirmer Books, 1997), *Grove Music Online* (Oxford University Press, 2001), and "An Analysis and Comparison of the Motivic Structure of *Octandre* and *Integrales*, Two Instrumental Works by Edgar Varèse" by Paul Ramsier.

Note: Performance materials for this work were provided upon rental by Boosey & Hawkes, Inc.

Serenade No. 1 for Ten Winds, Op. 1 (1929)

Vincent Persichetti
(1915-1987)

- I. Prelude**
- II. Episode**
- III. Song**
- IV. Interlude**
- V. Dance**

Vincent Persichetti was an American composer and pedagogue. He enrolled in the Combs Conservatory at the age of five and studied organ, piano, and double bass. He studied theory and composition with Russell King Miller. After graduating from Combs in 1935, Persichetti became head of the theory and composition departments and began studying piano and composition at the Philadelphia Conservatory. His teachers were Olga Samaroff and Paul Nordoff, respectively. He also studied conducting with Fritz Reiner at the Curtis Institute of Music. In 1941, after completing his master's at the Philadelphia Conservatory, Persichetti became the head of its theory and composition departments and taught there until 1962. Concurrently, Persichetti joined the faculty at the Juilliard School in 1947 and became the chairman of the composition department in 1963 and the literature and materials department in 1970. Outside of his teaching positions, Persichetti also served as the director of publications for Elkan-Vogel.

Persichetti's compositional style was an eclectic one that used many aspects of composition introduced during the twentieth century. In Persichetti's early works such as this one, he drew influence from Stravinsky, Hindemith, Bartók, and Copland. It was not until the 1950s until Persichetti attained his own compositional voice. He described his own style as having two different streams: a graceful one and a gritty one. Other general aspects that are typically found in Persichetti's compositions are pandiatonicism, polytonality, succinct forms, motivic themes, and clear textures.

Serenade No. 1 for Ten Winds is Persichetti's first listed opus. It is written for the combined instrumentation of a standard wind quintet and a brass quintet. He wrote it at the age of fourteen and based it on a chorale melody that he wrote at the age of nine. This piece was not a part of his conservatory assignments, but he wrote it under Russell King Miller's supervision. Persichetti said that he was allowed to compose "this kind of music" as a reward for doing double assignments in chorale-style harmonization and counterpoint. The premiere of this work was on December 21, 1929 at an

alumni event for the Combs Conservatory. For the premiere, Persichetti had a violinist play the flute part, an oboist, and a tubist. As for the other parts, he covered them on organ.

General musical aspects that are found within all movements of this composition include polytonality and rhythmic energy generated by syncopation. There are aspects specific to each movement as well. In the Prelude, Persichetti seems to utilize the flourishes played by the wind and brass quintets as Stravinskian blocks of sound. In the Dance, he bases the primary motive on a <3210> contour segment from the pitch set (0, 1, 2, 3). Prelude, Song, and Interlude are mostly homophonic while Episode and Dance include both homophonic and contrapuntal textures. Counterpoint arises in the second half of Episode when the melody is presented in a pointillist manner throughout the ensemble. In the Dance, counterpoint is present in the brass fugue at the beginning. While the movements share aspects with one another, Persichetti is successful in giving each its own character.

Program Note by Dylan P. Teel with supplementary information from *Grove Music Online* (Oxford University Press, 2001) and “Conversation with Vincent Persichetti” by Rudy Shackelford.

Serenade No. 10 in B-flat major
“Gran Partita” K. 361 (ca. 1783)

Wolfgang Amadeus Mozart
(1756-1791)

III. Adagio

VII. Finale – Molto Allegro

Wolfgang Amadeus Mozart was an Austrian composer and pianist during the classical era. His father Leopold Mozart was responsible for the majority of his education in many disciplines during his childhood. These include music, dancing, mathematics, writing, reading, literature, languages, religion, and morals. Mozart was a child prodigy and wrote his first composition at the age of five. His compositional style was an amalgamation of several ideals of the classical era such as form, balance, and simplicity. It became the defining idiom of the classical era. Mozart’s repertory includes many sacred works, operas, symphonies, and works for chamber winds and orchestra.

Mozart’s *Serenade No. 10* is one of his serenades for winds and is known as “Gran Partita”, its subtitle. When and where he composed this is dubious, but it is speculated that he wrote it around the year 1783 during his years in Vienna. The only known performance of this work during Mozart’s lifetime was organized by the clarinetist Anton Stadler at the Burgtheater in Austria on March 23, 1784. This work is written for an expanded *harmonie*, an ensemble of wind instruments. At the time, composers of *harmoniemusik* usually wrote for wind octets that include pairs of oboes, clarinets, bassoons, and horns. Mozart adds to this texture by including a pair of basset horns, an extra pair of horns, and a double bass. *Harmoniemusik* of this time is significant to the heritage of wind ensemble and chamber wind music because it played a role in setting the trend for composing music specifically for wind players.

The Adagio movement features almost constant syncopation with an accompanying bass line and lyrical solos that weave between the first oboe, clarinet, and basset horn parts. It is in sonata form, which features an exposition that presents two themes, development of these themes in various keys, a recapitulation of the themes in the original key, and a codetta. The Finale movement is a lively rondo that contains a recurring principal theme that is presented in the oboes and clarinets. Its repetitions are separated by seven other themes that feature different sections of the ensemble, and it ends with a coda that only grows in energy to the end. Each section begins with a phrase modulation to a related key. The forms of these movements are complemented by Mozart's decisions about the keys that he implements. This achieves a level of organicism and balance that was idealized in the classical era.

Program Note by Dylan P. Teel with supplementary information from *Grove Music Online* (Oxford University Press, 2001) and "Mozart's 'Gran Partita' and the Summer of 1781" by Roger Hellyer (Cambridge University Press, 2011).

Stella by Starlight

Victor Young

When I first heard the drummer Herlin Riley's album *Perpetual Optimism* driving home from work last summer, I was fascinated by the new and exciting arrangements and songs that were featured on it. One that really stuck out to me was his arrangement of the standard "Stella by Starlight", in which the trio plays running eighth-note figures in between the breaks in the "A" section. The playing on this record is overall incredible, and I highly recommend taking a listen to it.

Cavalcade

Quality Cable

Quality Cable is a project that started in the fall semester of 2017, my sophomore year of college. Since then, we have played shows at local venues like Rockerbuilt, Zanzabar, and the Mercury Ballroom. We toured around the US the summer of 2019, making stops in Michigan, Georgia, Mississippi, Missouri and more. This group helped me see the importance of balancing academic and non-academic musical endeavors by giving me the opportunity to make music without being graded. This tune, Cavalcade, is one of our more complex songs as the time signature changes frequently from 5/4 to 6/8 and modulating to 4/4 throughout.

Hey Pocky A-Way

The Meters

This tune is from 1974 album *Rejuvenation* by New Orleans funk group The Meters with pianist Allen Toussaint as the producer. It has been ranked by *Rolling Stone* magazine as one of the greatest albums of all time. The drummer, Ziggy Modeliste, is someone I had taken inspiration from before coming to UofL, and I am still inspired by him today. The rhythmic feel, called "second-line" or "street beat", comes from the black street parading tradition in New Orleans. The name of this song comes from the popular Creole phrase used during parades "Tu way pocky way", which roughly translates to "get the hell out of the way" in English.



Fiona Palensky

jazz drums

student of Michael Hyman

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SENIOR RECITAL
Sunday, April 5, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Señor Blues	Horace Silver (1928-2014)
Cute	Neal Hefti (1922-2008)
Clear	Fiona Palensky
Cannabis Leaf Rag	Nicholas Payton (b. 1973)
Naima	John Coltrane (1926-1967)
Stella by Starlight	Victor Young (1900-1956) arranged by Herlin Riley
Cavalcade	Quality Cable
Hey Pocky A-Way	The Meters

Benjamin Sevy, *alto sax*
Mayur Gurukkal, *trumpet*
Jailynn Lake-Noel, *double bass*
De'Quan Tuntall, *piano*
Veronica Palensky, *double bass*
Emma Treganowan, *guitar*
William Lamkin, *keyboard*
John Anderson, *bass guitar*

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PROGRAM NOTES

Señor Blues **Horace Silver**
According to Christian McBride, “Horace Silver’s music has always represented what jazz musicians preach but don’t necessarily practice, and that’s simplicity.” It is for this reason that I think so highly of him as a composer and musician. Horace Silver recorded this Ellington-inspired tune in 1956 at Rudy Van Gelder’s living room studio along with Louis Hayes, Hank Mobley, Doug Watkins, and Donald Byrd. In my arrangement, Jailynn and I are playing the melody in the first section, then the horns will take over the melody from there.

Cute **Neal Hefti**
This tune was made famous by Count Basie’s band and was written by trumpeter Neal Hefti. Hefti is also famous for writing the *Batman* TV series theme song as well as the theme from *The Odd Couple*. Ever since I came to UofL, my dad has been pushing me to suggest this tune in my combos, as this chart is drum-centric. Now, I am finally performing it but with a few twists. In my arrangement, I modified the drum breaks throughout the melody to fit the current zeitgeist of mixed-meter tunes.

Clear **Fiona Palensky**
This song was recently released by my band with my sister called Muther Fungus. Our first album, entitled *Tangipahoa Misses*, was released in mid-February this year and features songs written and performed by the both of us. I originally wrote this tune after finding an interesting chord progression and singing around for a melody before realizing I was trying to sound like one of my favorite singer-songwriters Erykah Badu. I continued with that sound in writing the lyrics. I am especially excited for this tune as it has never been played live with a drum set before, as I am usually playing keys when I sing it.

Cannabis Leaf Rag **Nicholas Payton**
Nicholas Payton is a New Orleans-born trumpeter that toured with Elvin Jones in the 1990s. This selection comes from his 2003 album *Sonic Trance*, and features quotes from the well-known Scott Joplin tune “The Entertainer” as well as Gershwin’s “Fascinating Rhythm.” The recording brings to mind one of Miles Davis’ fusion albums *Bitches Brew* with its blend of electronic and acoustic elements; the harmon-muted trumpet, the spacey clavinet, and both electric and acoustic drums. I enjoy the way Payton works in the old and the new by taking melodies from the jazz tradition and modifying them in new and interesting ways.

Naima **John Coltrane**
This Coltrane ballad, off the famous *Giant Steps* album, was composed in 1959 and named after the composer’s wife, Juanita Naima Grubbs. This is one of my favorite ballads to both listen to and play due to its isolated, pensive melody and modal chords. In this arrangement, I am playing the main melody along with Ben on saxophone by using the ride and crash cymbals and the hi-hat with the response from the bass.



Murphy Lamb

piano

student of Naomi Oliphant

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

JUNIOR RECITAL
Wednesday, April 8, 2020
Comstock Concert Hall
7:00 p.m.



Murphy Lamb

piano

student of Naomi Oliphant

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of the Bachelor of Music degree.*

JUNIOR RECITAL
Wednesday, April 8, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

French Suite No. 5 in G Major, BWV 816

Johann Sebastian Bach
(1685-1750)

- I. Allemande
- II. Courante
- III. Sarabande
- IV. Gavotte
- V. Bourrée
- VI. Loure
- VII. Gigue

Nocturne in G minor, Op. 37 No. 1

Frédéric Chopin
(1810-1849)

Dreaming, Op. 15 No. 3

Amy Beach
(1867-1944)

Suite of Preludes

Kazimierz Serocki
(1922-1981)

- I. Animato
- IV. Terenamente
- VII. Furioso

INTERMISSION

Rhapsody in Blue

George Gershwin
(1898-1937)

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PROGRAM

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Listen

Daniel Nail

Listen was composed in 2019 as an exploration in writing a pop song with extended harmonic material. This simple song features modes of harmonic major and minor, adding some welcome dissonance in an otherwise plateau modal tune.

Long Yellow Road

Toshiko Akiyoshi

Long Yellow Road initially was recorded as a quartet piece with Toshiko Akiyoshi and her small group. It was later recorded and released as a big band piece in 1975. In 1976 the album it was on won a grammy for best jazz performance by a big band. There are many compositional characteristics of this song that make it so unique. It begins with a chorale intro in 5/4. The main form of the song switches between eight and ten bar phrases. The solo section includes backgrounds that have to switch between these eight and ten bar phrases. The song also ends in the 5/4 chorale that it began with. All of these aspects along with an indelible melody make Long Yellow Road an under recognized and under appreciated piece of the jazz repertoire.



Daniel Nail

saxophone

student of Michael Tracy

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of the Master of Music degree.*



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GRADUATE RECITAL
Friday, April 10, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Bouncing With Bud	Bud Powell (1924-1966)
Daniel Nail, <i>saxophone</i> DèQuan Tunstull, <i>piano</i> Jailyn Lake-Noel, <i>bass</i> Brehnan Miller, <i>drums</i>	
Gravewalker	Daniel Nail (b. 1996)
Daniel Nail, <i>saxophone</i> Jonathan Simpson, <i>piano</i> Jailyn Lake-Noel, <i>bass</i> Brehnan Miller, <i>drums</i>	
Untitled 11383	John Coltrane (1926-1967)
Daniel Nail, <i>saxophone</i> DèQuan Tunstull, <i>piano</i> Jailyn Lake-Noel, <i>bass</i> Brehnan Miller, <i>drums</i>	
Polkadots and Moonbeams	Jimmy Van Heusen (1913-1990)
Daniel Nail, <i>saxophone</i> Jonathan Simpson, <i>piano</i>	
After You've Gone	Turner Layton (1894-1978)
Daniel Nail, <i>saxophone</i> Harry Clark, <i>guitar</i> Doug Finke, <i>trombone</i> Jailyn Lake-Noel, <i>bass</i> Brehnan Miller, <i>drums</i>	
Listen	Daniel Nail
Daniel Nail, <i>saxophone</i> Harry Clark, <i>guitar</i> Jonathan Simpson, <i>piano</i> Jailyn Lake-Noel, <i>bass</i> Brehnan Miller, <i>drums</i>	
Long Yellow Road	Toshiko Akiyoshi (b. 1929)
Daniel Nail, <i>saxophone</i> Ben Sevy, <i>saxophone</i> Nick Felty, <i>trumpet</i> Doug Finke, <i>trombone</i> Harry Clark, <i>guitar</i> Jonathan Simpson, <i>piano</i> Jailyn Lake-Noel, <i>bass</i> Brehnan Miller, <i>drums</i>	

PROGRAM NOTES

Bouncing With Bud	Bud Powell
This song originally appeared on the album “Bouncing With Bud” featuring Sonny Rollins and Fats Navaro on the tenor saxophone and trumpet respectively. Though it is usually performed under this title, the song was originally titled “Bebop in Pastel” being recorded three years earlier with saxophonist Sonny Stitt. This tune features a build in intro and interlude making it more of a composition than a simple standard. The chords and form for the head are akin to a rhythm changes standard.	
Gravewalker	Daniel Nail
This song was written in 2019 the week of Halloween. The bass line for the song is reminiscent of walking through a graveyard at night. The harmony adds to the dark atmosphere utilizing modes of melodic minor to switch from dark harmony to light harmony within short time spans. The meter of 6/8 lends to a sort of slow lilting, also producing the feeling of walking ever so slowly.	
Untitled 11383	John Coltrane
Coming from the recently discovered album “Both Directions at Once” this song shows Coltrane in his prime. The primary recording features John Coltrane on saxophone, McCoy Tyner on piano, Elvin Jones, and Jimmy Garrison. The form is based on a blues with some more extended harmony adding suspended chords and changing the turn around slightly from a normal blues. The harmony lends itself to openness and gives the performer a lot of room to stretch harmonically when soloing.	
Polkadots and Moonbeams	Jimmy Van Heusen
This song was first recorded in 1940 with Frank Sinatra and the Tommy Dorsey Orchestra. It was Sinatra's first big hit and is in the top 100 most recorded jazz standards. The arrangement here is based off many duo albums with saxophonists and piano players, having a rubato cadenza-like intro to the main melody.	
After You've Gone	Turner Layton
Originally recorded in 1918 by Marion Harris, After You've Gone went on to become a Traditional Jazz standard as well as a popular ballad. There are many different performance practices in this song having it performed in a wide variety of styles, ranging from a ballad to an extremely fast swing. Another important aspect of this song is its verse. Many written during this time period were written for musicals and have verses the character would sing as a precursor to the main melody. The harmony is unique in the fact that this song begins on the four chord and the harmony moves frequently.	

Trumpet Concerto in E-Flat Major

Franz Joseph Haydn

This piece marked a turning point in the history of the trumpet. Haydn's final orchestral work, this concerto was written for the keyed trumpet played by Anton Weidinger. In the same way one might be astounded if he heard a car horn start to sing beautifully, perhaps the first people who heard this concerto were similarly surprised, as this is the first known piece to treat the trumpet as a melodious, scalar instrument instead of in the more fanfarish way it was primarily used before this piece. This loved and enduring concerto is in three movements. The first movement is mostly scalar with a hint of chromaticism; the second movement might remind the listener of a Baroque siciliana with its slow time and triplet feel; and the third movement brings the work to an energetic conclusion. It is similar in its harmonic and rhythmic language to the first movement.

The most celebrated composer of his time, Franz Joseph Haydn was born in Austria in 1732. His family had a love of music, and perhaps this early exposure to music helped Haydn blossom into prodigious musical talent from a young age. When he was young, he had many financial struggles, but these were abated when he ended up working as court composer for Prince Esterházy, a Hungarian nobleman. This occupation freed him to compose much more frequently than before. Haydn made especially important contributions to the string quartet and symphony. Though Haydn is a pillar of Classical music, he had stubbly legs and a big nose, and he was quite a prankster; he actually got cut from the choir of St. Stephan's Cathedral in Vienna because of a prank!



Austin Cunningham

trumpet

student of Reese Land

with
Deborah Dierks, *piano*

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JUNIOR RECITAL
Thursday, April 16, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

Solo de Concours

Théo Charlier
(1868-1944)

Caprice (1972)

Joseph Turrin
(b. 1947)

Trumpet Concerto in E-Flat Major (1796) Franz Joseph Haydn
(1732-1809)

I. Allegro

II. Andante

III. Finale – Allegro

PROGRAM NOTES

Solo de Concours

Théo Charlier

Translating to “competition solo,” *Solo de Concours* is unmistakably Romantic. The piece has three sections, the first of which begins with a declamatory, high-reaching statement. This section has prominent hemiolas, diminished arpeggios, and colourful scales. The second section is much more lyrical than the rest of the piece, spending lots of time marked *dolce espressivo*, though there are articulate interjections. The final section, which begins *allegro marcato*, is decisive and rhythmic. Featuring 5/4 meter, double tonguing, and fast trills, it brings the piece to an exciting finish!

Théo Charlier was born in Belgium and studied with Dieudonné Gérardy at the Royal Conservatory of Liège in Belgium, where he would eventually become the trumpet teacher. He is remembered as an innovative composer, conductor, and educator, and as the first known trumpet player to perform Bach's *Brandenburg Concerto No. 2* in the octave in which it is written, in 1898. Though he made lasting contributions to solo trumpet repertoire, his most prominent work is a set of etudes, *36 Etudes Transcendantes*, which is a source of many audition excerpts. Charlier is known as being one of the first to prefer the more piercing sound of the trumpet to the softer sound of the cornet, as he designed a trumpet that brought the trumpet closer to its modern form.

Caprice

Joseph Turrin

The word “caprice” is synonymous with “capriccio,” which implies a short, lively piece. This is an excellent way to describe what Turrin created with *Caprice* for trumpet and piano. Written for Philip Smith’s father, famed cornet virtuoso Derek Smith, *Caprice* showcases the trumpet in both lyrical and technical ways, featuring fast mixolydian scales, changing meters, grace notes, and beautiful, sustained phrases. All of these elements present exciting challenges for the trumpeter who chooses to play it. Called “refreshing as a spring breeze” by reviewers at the premier, *Caprice* currently enjoys a place as a staple of the trumpet repertoire.

Joseph Turrin was born in New Jersey and studied composition at the Eastman School of Music and the Manhattan School of Music. Turrin enjoys a multifaceted career, active as a composer, pianist, arranger, conductor, and educator. His compositions have been played by some of the world's best players, and he has been nominated for Grammy and Emmy Awards. Also successful as a conductor, Turrin has conducted the symphony orchestras of Baltimore, Detroit, Pittsburgh, New Jersey, and New Orleans. He can be heard playing piano on many recordings with the New Jersey Symphony. The composer of *Two Portraits and Four Miniatures*, both for trumpet or flugelhorn and piano, Turrin has made notable contributions to the trumpet repertoire. He has twelve published solo trumpet pieces, and many more that involve the trumpet in non-soloistic ways. Turrin teaches at Rutgers University, the Hartt School, Kean University, and Montclair State University.

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All Of You (1954)

Cole Porter (1891-1964), arr. Isaac Stephens

Cole Porter is regarded as one of the greatest composers of the 20th century and this tune, although not as widely played, is one of his more popular compositions. Cole Porter composed this tune in 1954, and has been performed by such artists as Ahmad Jamal and Chet Baker. The arrangement features a mixture of tutti band passages inspired by the writing of Thad Jones, and a development section inspired by the masterful jazz counterpoint of Bill Holman. The lead tenor is a featured soloist as well as the fourth trumpet, with the lead trumpet soaring over the band at the shout.

Quintessence (1962)

Quincy Jones (b.1933)

This chart was written for Quincy Jones's 1962 big band album of the same name. The original soloist on the recording is Phil Woods, a legend among alto saxophonists. This recording is a showcase of Phil's sound, and has been revered by saxophonists for years.

Infra-Rac (1956)

Hank Mobley (1930-1986) arr. Isaac Stephens

There are many great contrafacts in the jazz idiom, and this one is no exception. This tune is a contrafact to *Softly As In A Morning Sunrise*, and was originally composed for the 1956 Jazz Messengers studio album. The arrangement features the melody being passed around the band during the A sections with the saxophones taking the lead on the bridge. The drum solo sendoff is orchestrated in tutti style ala Thad Jones, and the ending is only slightly modified from the original recording.



Isaac Stephens

jazz saxophone

student of Michael Tracy

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of the Bachelor of Music degree.*



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SENIOR RECITAL
Sunday, April 19, 2020
Bird Recital Hall
7:00 p.m.

PROGRAM

There Will Never Be Another You (1942)	Harry Warren (1893-1981)
500 Miles High (1972)	Chick Corea (b. 1941)
Ain't None (2020)	Isaac Stephens (b. 1997)
Moonlight In Vermont (1944)	Karl Suessdorf (1921-1982)
Stan's Shuffle (1966)	Stanley Turrentine (1934-2000)
All Of You (1954)	Cole Porter (1891-1964) arr. Isaac Stephens
Quintessence (1962)	Quincy Jones (b. 1933)
Infra-Rae (1956)	Hank Mobley (1930-1986) arr. Isaac Stephens

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PROGRAM NOTES

There Will Never Be Another You (1942) **Harry Warren (1893-1981)**

This tune was originally composed for the musical *Iceland*. A famous recording by Lester Young with Oscar Peterson was recorded in 1954 and is a classic recording listened to by jazz musicians the world over. Possibly even more famous is Chet Baker's version on *Chet Baker Sings*. It has been a part of the jazz standard repertoire for decades, and is still a popular and often-called tune among jazz musicians.

500 Miles High (1972) **Chick Corea (b.1941)**

Chick composed this tune for Return to Forever's second album, *Light as a Feather*. It's a straight eighths tune with an unusual 18-bar form and modal harmony but the form feels natural and the harmony is fun to solo over without being too complex. It is a jazz fusion standard, albeit one of the tamer ones that Chick is credited with composing.

Ain't None (2020) **Isaac Stephens (b.1997)**

There Is No Greater Love was written in 1936 by Isham Jones, before his band was transferred over to the likes of Woody Herman. This contrafact is written over the same changes as the original tune, with some reharmonization such as chord substitutions and sequencing on the head to add to the harmonic palette. The solos, however, are played over the standard changes which makes this an entertaining piece to perform.

Moonlight In Vermont (1944) **Karl Suessdorf (1921-1982)**

This beautiful tune has been a part of the jazz standard repertoire since Margaret Whiting's recording in 1944. The melody is beautifully constructed, and the harmony is reflective of the beautiful scenery being described in the lyrics. Its verses (excluding the bridge) are a haiku, making it unique due to its deliberate lack of rhyme. Gerry Mulligan and Stan Getz also famously played the tune on numerous recordings and performances.

Stan's Shuffle (1966) **Stanley Turrentine (1934-2000)**

Stanley is a master of the blues, and this tune is characteristic of his down-home bluesy style. It's off Stanley's album *Easy Walker* and is a classic example of a hard bop Bb blues. The head is based off of the major and pentatonic scale, with some nice rhythm section hits in the turnaround. The album is one of Stanley's finest, and the rhythm section work by McCoy Tyner, Bob Cranshaw, and Mickey Roker on the album is some of the best ever recorded.

Johann Kaspar Mertz was an Austro-Hungarian concert guitarist and flautist from what is now Bratislava. Lob der Thränen (Praise of Tears) was one of several Schubert Lieder that Mertz arranged for the classical guitar. The Lied, set to a poem by Schlegel, portrays the restorative effects of tears through both its text and its melody. The piece is simultaneously sorrowful and uplifting, with an opening teardrop/sighing motif juxtaposed with an upward arpeggiation of a major chord.



Hannah Wade

guitar

student of Stephen Mattingly

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of the Bachelor of Arts degree.*



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CAPSTONE RECITAL
Sunday, April 19, 2020
Bird Recital Hall
2:00 p.m.

PROGRAM

Julia Florida	Agustín Barrios (1885-1944)
Cançó del Lladre	Miguel Llobet (1878-1938)
from <i>España</i> , op. 165 Capricho Catalán	Isaac Albéniz (1860-1909)
from <i>Choix de mes fleurs chéries</i> , op. 46 La rose	Mauro Giuliani (1781-1829)
6 Pieces de Café II. Tear prelude	Vojislav Ivanović (b. 1959)
from <i>Castillos de España</i> Montemayor	Federico Moreno Torroba (1891-1982)
Lob der Thränen	Franz Schubert (1797-1828) arr. Johann Kaspar Mertz (1806-1856)

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Thank you.

PROGRAM NOTES

Agustín Barrios was a Paraguayan composer of classical guitar music. In 1938, Barrios wrote *Julia Florida*, dedicated to his student Julia Martínez de Rodríguez. The title translates to “bloomed Julia” from the Spanish *florece*, “to bloom”. The piece is a barcarole (boat song) that imitates the gentle sway of a boat.

Miguel Llobet was a guitarist and composer from Catalonia. He is most well known for his transcriptions of Albéniz and Granados works and his arrangements of Catalan folk songs. One of these folk songs, *Cançó del Lladre* (Song of the Thief), is about a thief recounting his past misdeeds while awaiting execution. The lyrical melody and the beautiful accompaniment by Llobet stand in stark contrast to the grim nature of the original words to this folk song. Llobet uses harmonics extensively during both refrains, adding a sparkling quality that highlights the original text: “goodbye golden carnation, goodbye star of the day”.

Isaac Albéniz was a Catalan composer of piano music who was heavily influenced by the folk music of Spain. Though Albéniz was not a guitarist, his pieces are now most commonly played on the guitar due to the immense popularity of arrangements of his Spanish nationalist pieces by such composers as Francisco Tárrega. His *España* is a set of pieces portraying different regions of Spain. *Capricho Catalán* depicts the composer’s birth region with lyrical legato melodies overlaid with a rhythmic ostinato in the bass.

Mauro Giuliani was one of the first composers for the guitar as we know it today. He was born in Italy, but lived a large portion of his life in Vienna, and his compositions show the influence of both countries. *Choix de mes fleurs chéries* is a collection of ten pieces named after flowers. It is theorized that each of these pieces represents a beautiful woman. *La rose* is both lively and lyrical, with many contrasting characters throughout the piece.

Vojislav Ivanović, despite being from Sarajevo, is most well-known for his compositions in the Latin American style. Ivanović wrote his 6 pieces de cafe based on improvisations during his stay in Athens. *The Tear Prelude* is a sentimental dance that the composer has compared to “sipping a coffee with some tears dropping in”. This movement was heavily influenced by Brazilian music and jazz.

Federico Moreno Torroba was born in Madrid, the son of a prominent organist. His works have been described as “castizo,” characterized by a blend of Iberian folk influences, classical structure, and impressionistic elements meant to evoke an image. His *Castillos de España* is a collection of short pieces that evoke the mystery and wonder of several ancient castles throughout Spain. *Montemayor*, originally entitled *Romance de los Pinos*, is a lyrical, introspective piece in ABA form that demonstrates Torroba’s facility for writing compelling melodies, likely due to his experience with writing zarzuela vocal music.

OUT of the GATES - James M. Stephenson

Since becoming a full-time composer in 2007, James Stephenson has become a very popular composer in the brass idiom, particularly for trumpet players. A former trumpeter himself, James's compositions are very idiomatic for the performer. He has even been commissioned to write concerti for international trumpet soloists such as Rex Richardson and former Canadian Brass member Ryan Anthony.

The composer provides his own program notes below:

"I love projects that completely out of nowhere – and are totally unexpected; when you're just going along, doing your daily "job", and something comes along that becomes a really fun collaboration. Such is the case with "OUT of the GATES", as commissioned by trumpeter Monica Benson. I gave a talk one early June day at the Fresh Inc Festival (a festival for composers/performers) in southern Wisconsin, and ended up striking up a conversation with Monica, during which she explained a bit about herself, and then we went on our way. To my surprise and delight, Monica later then contacted me about the idea of a new solo unaccompanied work for her. Of course I said yes – trumpet is my (former) instrument!!

OUT of the GATES is named after Monica's regular "gig" as the bugle caller at Arlington International Racecourse. But Monica also enjoys a performing career in wide-ranging musical styles. As such, I wanted to reference the bugle-calling, but not make too big a deal out of that. It is used more as a means to propel all different sorts of ideas, which get developed and tossed around throughout the work. Ultimately, OUT of the GATES is set in a way to hopefully allow for personal expression from any and all who perform it. Whether lyrical, a fanfare, or light in nature, there are many styles encompassed in the piece to hopefully inspire and challenge the soloist, while ideally engaging the audience at the same time.

With Monica finishing up her graduate degree at DePaul University, my hope is that placing this on her graduate recital will send her "Out of the Gates" in true style." – James Stephenson; April 13th 2019

While the performer is not employed at a horse racing track as a bugler, with Churchill Downs and the Kentucky Derby quite literally down the street it could not be a more appropriate time or place to send him "Out of the Gates" as well!

The Rising Sun - Allen Vizzutti

Allen Vizzutti is a well-known international trumpet virtuoso as well as composer. Becoming so skilled as a trumpeter as to having the need to write music for himself to play, *The Rising Sun* is one of Vizzutti's show pieces composed for himself and others of his caliber to perform. A modern trumpet concerto by any standard, the piece places high demands on the soloist between playing three separate instruments when performing the entire work, timbral trills, extended range demands, and more.

Programmatic in nature, each movement depicts a scene from The Land of the Rising Sun, Japan. The two movements presented on this program each depict their titles, respectively. Movement II - The Temples of Kyoto, is a beautiful musical illustration of the majestic architecture of the many Buddhist temples found throughout the Kyoto Prefecture of Japan. Movement III - Shinkansen (The Bullet Train), is a race to the finish akin to the speed and efficiency of the train system found throughout the country.

The Rising Sun is dedicated to international Trumpet soloist Vince DiMartino, the performer's first teacher. He finds it an honor to perform a work written for him, and hopes you find it as enjoyable to listen to as it is to perform.



Jeffrey Doll

trumpets

student of Reese Land

*This recital is presented in partial fulfillment
of the Master of Music degree.*

GRADUATE RECITAL
Monday, April 20, 2020
Comstock Concert Hall
7:00 p.m.

PROGRAM

Concerto in E-flat Major

Johann Baptist Georg Neruda
(c. 1708-1780)

I. Allegro
II. Largo
III. Vivace

Edited by Edward H. Tarr & Joan Retzke

Concerto in D Major, FaWV L:D1

Johann Friedrich Fasch
(1688-1758)

I. Allegro
II. Largo
III. Allegro Moderato

Edited by Edward H. Tarr & Michel Rondeau

INTERMISSION

OUT of the GATES
for unaccompanied trumpet (2019)

The Rising Sun (1989)	Allen Vizzutti (b. 1952)
II. The Temples of Kyoto	
III. Shinkansen: The Bullet Train	

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PROGRAM NOTES

Concerto in E-Flat Major - Johann Baptist Georg Neruda

Czech composer Johann Baptist Georg Neruda was a violinist and cellist who performed in a theatre orchestra in Prague as well as in the service of Count Rutowski in Dresden, Germany, for much of his life. As a composer, his style falls between the High Baroque and Early Classical, with phrases of technical virtuosity but with the compositional rigor of more classical forms.

Neruda's Concerto in E-Flat major was originally written for *corno da caccia*, a brass instrument which has fallen out of favor in contemporary music. Effectively a middle point between the timbre of the trumpet and the horn, *corno da caccia* is thought to have been typically performed on by trumpeters during the era of their popularity due to the range and timbral requirements of the instrument. With *corno da caccia* no longer being an instrument of popularity, this piece is typically performed on trumpet pitched in E-flat in modern times.

This particular Concerto is a personal favorite of the performer between the three major Classical concerti in the standard trumpet repertoire. While the work emanates a sense of joy throughout, each movement provides its own specific character. Movement I - Allegro, provides perhaps the most uplifting trumpet fanfare style opening, followed by a flourish of technical virtuosity which is simply not found in other Classical trumpet solo repertoire. Movement II - Largo, maintains a sense of hope despite the slower tempo and somber atmosphere. Finally, Movement III - Vivace, with its dance like feel in three, takes us to a brilliant flourish to end the work.

*Biographical Information based on the most current information published via *Grove Music Online* found here: <https://www-oxfordmusiconline-com.echo.louisville.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000019741?rskey=vT3wVC>

Concerto in D Major, FaWV L:D1 - Johann Friedrich Fasch

Johann Friedrich Fasch was a German composer, Kapellmeister, and a significant contemporary of J.S. Bach. As Kapellmeister, or in more modern terms the Minister of Music, of the Anhalt-Zerbst district of Germany, much of his music was written for religious services and thus remained unpublished during his lifetime. Despite this, Fasch was a prolific composer with many of his works still performed today including his Concerto in D Major, FaWV L:DL.

Composed during an era which predates the invention of the valve, this work is presented in the key of D major, a common key for trumpets to be pitched in at the time. Due to the lack of valves, trumpets during this era were not chromatic instruments, and thus severely limited in their harmonic abilities. To combat this, trumpeters were expected to play higher notes in what is known as the *clarino* register in order to be able to play even the simplest melodies. Despite the limitations of the instrument, Fasch creates a flourishing early style Concerto utilizing the *clarino* register freely. Each movement provides the soloist a chance to show off their technical skill, including the slower second movement, an uncommon practice during this era. Akin to Neruda's Concerto in E-flat, this work emanates a jovous rhapsody throughout, ending in a dance like finale in three.

*Biographical Information based on the most current information published via *Grove Music Online* found here: <https://www-oxfordmusiconline-com.echo.louisville.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000009346?rskev=6NnhxS&result=1>

ALLYSON LYNCH
soprano

DAVID GEORGE
piano

DAVID LYNCH
tenor

Student of Emily Albrink Katz

GRADUATE RECITAL
Monday, April 20, 2020
Comstock Concert Hall
8:30 p.m.

PROGRAM

“Bella mia fiamma, addio... Resta, o cara” K. 528

Wolfgang Amadeus Mozart
(1756-1791)

Sieben frühe Lieder

Alban Berg
(1885-1935)

“Nacht”
“Schilflied”
“Die Nachtigal”
“Traumgekrönt”
“Im Zimmer”
“Liebesode”
“Sommertage”

INTERMISSION

Les Nuits d'Été, Op. 7

Hector Berlioz
(1803-1869)

“Villanelle”
“Le Spectre de la Rose”
“L’Absence”

Try Me, Good King- Last Words of the Wives of Henry VIII

Libby Larsen
(b. 1950)

“Katherine of Aragon”
“Anne Boleyn”
“Jane Seymour”
“Anne of Cleves”
“Katherine Howard”

The Secret Garden

Lucy Simon (b. 1943)
and Marsha Norman (b. 1947)

“How Could I Ever Know?”

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PROGRAM NOTES AND TRANSLATIONS

“Bella mia fiamma... Resta, o cara” K. 528

Wolfgang Amadeus Mozart

Mozart composed this concert aria in 1787, just days after the successful world premiere of *Don Giovanni*. He was staying with his patrons and friends Josephine and Franz Duschek at their villa in Prague. Mozart had composed for the soprano Josephine before (“Ah, lo prevedi,” K. 272). Based on a journal entry from Mozart’s oldest son, it is said that Josephine locked the composer in a room with her and demanded he write another aria for her. He appeased her and wrote “Bella mia fiamma” but made it very vocally challenging and told her that if she was unable to sight read it successfully on her first attempt, he would destroy the aria. Josephine accomplished this challenging feat and she and Mozart premiered the aria together on their German tour later that year. The text of “Bella mia fiamma” comes from the libretto of Niccolò Jommelli’s (1714-1774) opera *Cerere Placata*. Composed in 1772 with text by Michele Sarcone (1731-1797), the opera tells the story of Ceres, the Roman goddess of agriculture, and her daughter Prosperina (also known as Persephone). Mozart’s aria is sung by Prosperina’s lover Titano. He has been sentenced to death by Ceres for secretly eloping with her daughter. Titano expresses his profound anguish at losing not only his life but his beloved Prosperina. Mozart’s intentions to compose a vocally challenging concert aria for Josephine are easily recognizable when performing this piece. For example, the words “*Quest’affanno, questo passo è terribile per me*” are set to an awesome tangle of chromatic sequences artfully calculated to test the singer’s sense of intonation and powers of interpretation. References to some of Mozart’s most famous soprano roles can be heard throughout this piece. The overall form, with its accompanied recitative, slow legato A section, and fast dramatic B section, is very similar to that of the Countess’ aria *Dove Sono* (*Le Nozze di Figaro*). The large melodic leaps in the vocal line of the B section on “*è terribile per me*” resemble similar figures in Fiordiligi’s melodies from *Così fan Tutte*. Mozart’s fast, chromatic coloratura, as the singer is expressing Titano’s immense pain and anger, pays homage to Donna Anna (*Don Giovanni*). When the singer can successfully tackle these vocal challenges and communicate the pain Titano is experiencing, this concert aria is beautiful and heartbreaking.

Text by: Michele Sarcone (1731-1797)

Translation by: Anne Evans

“Bella mia fiamma... Resta, o cara”

Recit:

Bella mia fiamma, addio!

Non piacque al cielo di renderci felici.

Ecco reciso, prima d’esser compito,

quel purissimo nodo, che strinsero

fra lor gl’animi nostri con il solo voler.

Vivi: Cedi al destin, cedi al dovere.

Della giurata fede la mia morte t’assolve.

A più degno consorte ... O pene!

unita vivi più lieta e più felice vita.

Ricordati di me, ma non mai turbi

d’un felice sposo la rara

rimembranza il tuo riposo.

Regina, io vado ad ubbidirti

Ah, tutto finisca il mio furor col morir mio.

Cerere, Alfeo, diletta sposa, addio!

Aria:

Resta, o cara, acerba morte mi separa

Oh Dio..... da te!

Prendi cura di sua sorte,

consolarla almen procura.

Vado... ahi lasso!

Addio, addio per sempre.

Quest’affanno, questo passo

è terribile per me.

Ah! Dov’è il tempio, dov’è l’ara?

Vieni, affretta la vendetta!

Questa vita così amara più soffribile non è!

“Light of my life... Stay, dear heart”

Recit:

Light of my life, farewell!

Heaven did not intend our happiness.

Before the knot was tied,

those pure strands were severed that bound

our spirits in a single will.

Live: Yield to fate and to your duty.

My death absolves you from your promise.

O grief! United to a more worthy consort

you will have a happier, more joyous life.

Remember me, but never let stray

thoughts of an unhappy lover

disturb your rest.

Majesty, I go in obedience to your will...

Ah, let death put an end to my raving.

Ceres, Alpheus, beloved heart, farewell!

Aria:

Stay, dear heart, cruel death tears me away

O God....from you!

Look after her,

comfort her at last.

I go ... alas!

Farewell, farewell for evermore.

This anguish, this step

is hard for me to bear.

Ah! Where is the temple, where is the altar?

Dear heart, farewell forever!

A life as bitter as this can be borne no longer!

Berg's *Seven Early Songs* is one of the composer's most well known and often-performed vocal works. Written for medium voice and piano (there is also an orchestrated version), this cycle may be sung by both sopranos and mezzos. Berg wrote these songs between 1905-1908 during the early years of his composition studies with Arnold Schoenberg, whose influence can be heard throughout this song cycle. The creeping chromaticism and quick harmonic shifts by common tones demonstrate Schoenberg's influence on the young composer. Many of the songs are rooted in conventional tonality, while others stretch tonality to its limits and demonstrate Berg's transition to a more atonal language. It is clear that Berg carefully considered the piece as a whole, taking into account the dramatic arc of the cycle, and intended to create a stylistic symmetry with his song order. The set is book-ended with the expansive extended tonality of "Nacht" and "Sommertage." More traditional pieces are framed within these two with the harmonically ambiguous "Traumgekrönt" marking the midpoint. No matter how far Berg stretches the tonality, it is never at the cost of his expressive, lyrical vocal lines, which make his songs particularly gratifying for the performer and audience. The whole set evolves from beginning to end in an astonishing emotional journey through the text and musical expression of each piece. What connects all seven songs are images of the night and evening, nature, and love, as well as the expression of unfulfilled desires for things unattainable or unknown.

Although "Nacht" is the first song of the cycle, based on Berg's manuscripts, he did not compose this piece until spring of 1908. The dramatic atonal language of the song confirms that the composer had begun shifting to more modern, innovative compositional techniques. Berg uses whole tone scales and sonorities in both A sections, corresponding with the first and final stanzas of the poem, when the text is more mysterious and the speaker is saying to "take heed." The opening ascending whole tone scale paints a picture of the time of evening when the night is slowly creeping in and the world is becoming darker. The B sections, the two middle stanzas, are written with more conventional tonality, although the atonal language is never completely lost, as the speaker describes the glorious wonderland of night. This alternation of harmonic color is one of the song's most striking features. The long legato phrases and broad dynamic range highlight the lyricism of Berg's music.

Text by: Carl Hauptmann (1862-1946)

Translation by: Richard Stokes

"Nacht"

*Dämmern Wolken über Nacht und Tal.
Nebel schweben. Wasser rauschen sacht.
Nun entschleiert sich's mit einem Mal.
O gib acht! gib acht!*

*Weites Wunderland ist aufgetan,
Silbern ragen Berge traumhaft groß
Stille Pfade silberlicht talan
Aus verborg'nem Schoß.*

*Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
Schattenschwarz – ein Hauch vom fernen Hain
Einsam leise weht.*

*Und aus tiefen Grundes Dürsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! trinke Einsamkeit!
O gib acht! gib acht!*

"Night"

*Clouds loom over night and valley.
Mists hover, waters softly murmur.
Now at once all is unveiled.
O take heed! take heed!*

*A vast wonderland opens up,
Silvery mountains soar dreamlike tall,
Silent paths climb silver-bright valleywards
From a hidden womb.*

*And the glorious world so dreamlike pure.
A silent beech-tree stands by the wayside
Shadow-black – a breath from the distant grove
Blows solitary soft.*

*And from the deep valley's gloom
Lights twinkle in the silent night.
Drink soul! drink solitude!
O take heed! take heed!*

The text of "Schilflied," in a similar fashion to the preceding song, describes an otherworldly night-time scene. Although this piece has a more overall tonal language, it maintains a certain harmonic ambiguity with quickly shifting harmonies that move by common tone or half step. Nikolaus Lenau's poetry describes the images and sounds of the evening as the speaker follows the sound of their love's voice. Berg's creeping common tone and half step-shifting harmonies give the listener a feeling of flowing, like the water in the pond and like the lover's expectant searching. Rhythmic motives are also very important, specifically the ostinato in the piano from the very beginning of the piece. The constancy of this rhythmic motive creates a hypnotic effect, bringing the dreamy atmosphere of the song to life.

Text by: Nikolaus Lenau (1802-1850)
Translation by: Richard Stokes

"Schilflied"

*Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!*

*Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.*

*Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.*

"Reed Song"

*Along a secret forest path
I love to steal in the evening light
To the desolate reedy shore
And think, my girl, of you!*

*When the bushes then grow dark,
The reeds pipe mysteriously,
Lamenting and whispering
That I must weep, must weep.*

*And I seem to hear the soft sound
Of your voice,
And your lovely singing
Sinks down in the pond.*

"Die Nachtigal" is one of the most traditional-sounding songs of the cycle, with lyricism characteristic of late 19th Century Lieder. It is clearly rooted in tonality and is in a simple rounded binary form; each stanza of text corresponding to a musical section. The melodic contour of the vocal line in both A sections, with the singer navigating large leaps over a wide range, represents the longing and passion of the nightingale's song. The nightingale is known in German Lieder for its mournful character. This character is reflected in the singer's large dramatic intervals and expansive vocal lines, because they evoke the despair of the nightingale's song. The changing harmonic textures and colors of each section emphasize the complexity of Storm's poetry.

Text by: Theodor Storm
Translation by: Richard Stokes

"Die Nachtigal"

*Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.*

*Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen;
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.*

*Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.*

"The Nightingale"

*It is because the nightingale
Has sung throughout the night,
That from the sweet sound
Of her echoing song
The roses have sprung up.*

*She was once a wild creature,
Now she wanders deep in thought;
In her hand a summer hat,
Bearing in silence the sun's heat,
Not knowing what to do.*

*It is because the nightingale
Has sung throughout the night,
That from the sweet sound
Of her echoing song
The roses have sprung up.*

"Traumgekrönt" is one of the most forward-looking songs of this cycle. It wanders through various tonal centers, while creeping chromaticism and whole tone sonorities color many of the chords. This harmonic ambiguity is very representative of Rilke's trance-like poetry. For example, the singer's final phrase contains a large upward leap on "die Nacht." This ascending minor 7th leap gives the feeling of reaching toward an otherworldly realm. The unresolved harmony underneath this creates a sense of being suspended in time and space. This song perfectly captures the lyrical yet mysterious character of the poem and the wide range of emotions the singer experiences.

Text by: Rainer Maria Rilke (1875-1926)
Translation by: Richard Stokes

“Traumgekrönt”

*Das war der Tag der weißen Chrysanthemen,
mir bangte fast vor seiner Pracht ...*

Und dann, dann kamst du mir die Seele nehmen tief in der Nacht. *And then, then you came to take my soul at the dead of night.*

*Mir war so bang, und du kamst lieb und leise,
ich hatte grad im Traum an dich gedacht.
Du kamst, und leis wie eine Märchenweise
erklang die Nacht ...*

“Crown of Dreams”

*That was the day of the white chrysanthemums
Its brilliance almost frightened me ...*

*I was so frightened, and you came sweetly and gently,
I had been thinking of you in my dreams.
You came, and soft as a fairy tune
the night rang out ...*

“Im Zimmer” was composed in the summer of 1905. Based on Berg’s manuscripts, it was the first song of the cycle to be written. The traditional sound and tonal harmony correspond with the style of his earlier works. It has the lightest sound and mood of the set. This helps to provide contrast in character and style between the dramatic songs that precede and follow. It is also the shortest song of the cycle but it is filled with meticulously detailed expressive, tempo, and dynamic markings. These help guide the singer in developing the dramatic scene of Johannes Schlaf’s poem- one of serene contentment (the only poem of this light-hearted nature), however, the song’s short length suggests that the happiness experienced is fleeting.

Text by: Johannes Schlaf (1862-1941)
Translation by: Richard Stokes

“Im Zimmer”

*Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.*

*So! Mein Kopf auf deinen Knie’n.
So ist mir gut;
Wenn mein Auge so in deinem ruht.
Wie leise die Minuten ziehn!*

“In the Room”

*Autumn sunshine.
The lovely evening looks in so silently.
A little red fire
Crackles and blazes in the hearth.*

*Like this! With my head on your knees.
Like this I am content;
When my eyes rest in yours like this.
How gently the minutes pass!*

“Liebesode” provides a striking contrast to “Im Zimmer” in style and color, however the two songs are similar in length and dramatic character. What makes this song unique is its form. The musical form is, like the other songs, closely intertwined with the form of the poetry, but Hartleben’s poem has no regular metric pattern or rhyme scheme like the other pieces. The musical sections and vocal phrases are, therefore, much freer and result in long and sweeping dramatic moments. The passion that is felt through these extended melodic phrases in the voice and ornate yet vast accompaniment in the piano perfectly captures the blissfulness of the lovers in the poem.

Text by: Otto Erich Hartleben (1864-1905)
Translation by: Richard Stokes

“Liebesode”

*Im Arm der Liebe schliefen wir selig ein.
Am offenen Fenster lauschte der Sommerwind,
und unsrer Atemzüge Frieden
trug er hinaus in die helle Mondnacht.*

*Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches – so reich an Sehnsucht!*

“Ode to Love”

*In love’s arms we fell blissfully asleep.
The summer wind listened at the open window,
and carried the peace of our breathing
out into the moon-bright night.*

*And from the garden a scent of roses
came timidly to our bed of love
and gave us wonderful dreams,
ecstatic dreams – so rich in longing!*

The final song of the cycle “Sommertage” foreshadows the large-scale operatic sound Berg’s composition takes on for his later works *Wozzeck* and *Lulu*. The mood of this piece stands out from the rest with its faster tempo, syllabic vocal lines, and constant motion in the accompaniment. Hohenberg’s poetry about a traveler basking in the beauty of the summer days brings out a livelier tone than the rest of the poetry centered around themes of night. Berg creates tension between the brighter expressive quality of the text and his darker, more dissonant harmonies. This tension throughout the piece makes the singer and the listener question the joy that is being expressed by the text. Questioning supposed happiness is a common thread in many of the settings of these songs. Its placement at the end of the cycle, coupled with the final vocal line “*when image after image comes to you and fills you utterly*” suggests a looking-back on the imagery of the entire cycle and allowing it to fill the listener up completely.

Text by: Paul Hohenberg (1885-1956)

Translation by: Richard Stokes

“Sommertage”

*Nun ziehen Tage über die Welt,
gesandt aus blauer Ewigkeit,
im Sommerwind verweht die Zeit.
Nun windet nächtens der Herr
Sternenkränze mit seliger Hand
über Wander- und Wunderland.*

*O Herz, was kann in diesen Tagen
dein hellstes Wanderlied denn sagen
von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
nun schweigt das Wort, wo Bild um Bild
zu dir zieht und dich ganz erfüllt.*

“Summer Days”

*Days, sent from blue eternity,
journey now across the world,
time drifts away in the summer wind.
The Lord at night now garlands
star-chains with his blessed hand
across lands of wandering and wonder.*

*In these days, O heart, what can
your brightest travel-song say
of your deep, deep joy?
The heart falls silent in the meadows’ song,
words now cease when image after image
comes to you and fills you utterly.*

Les Nuits d’Été, Op. 7

Hector Berlioz

Hector Berlioz composed *Les Nuits d’Été* (*Summer Nights*) from 1840-1841. This was the first significant collection of French mélodies to ever be published and remained so for more than two decades. It is odd that Berlioz, normally the most talkative, opinionated, and revealing of musicians (he was the first major composer to write his memoirs) had so little to say about these extraordinary songs. Unlike Berlioz’s best-known and most characteristic compositions, these are private, even personal works. He wrote them first for voice and piano, which only underscored their intimacy, since mélodies were meant to be performed salon-style in the home. He went on to orchestrate them in 1856 for concert hall performances. There is conflict about whether or not all of these pieces (6 total, 3 of them are included on this program) constitute a song cycle or just a grouping of songs. One unifying aspect is the text, taken from French Romantic poet Théophile Gautier’s *Poésies diverses* (1838). Berlioz chose six poems from this larger collection and set them in an order that told a clear and universal story about the loss of one’s lover and the immense pain of grieving them. Each song has its own mood and character, differentiated by tempo and rhythmic energy, musical form, and harmonic colors and textures. Imagery about nature, specifically flowers and animals, as well as love and death are common threads throughout. This imagery is enhanced by Berlioz’s incredible sensitivity to text setting; creating greater musical intensity at heightened emotional moments. The composition of the long, sweeping vocal lines allows the singer to easily communicate the dramatic arc of the poetry in a striking display of virtuosity and emotional vulnerability.

The set begins with “Villanelle,” based on Gautier’s poem “Villanelle Rythmique.” This song is a bright and bouncy ode to springtime, as the lovers take a meandering stroll through the forest. The brisk tempo and staccato block chords in the accompaniment create an optimistic, joyful tone for the start of the cycle. It is in strophic form and strongly rooted in tonality. Berlioz uses contrasting harmonic colors in each of the verses to convey the different moods of the poetry. The overwhelming character of this piece is excitement. Images of quivering dew drops, laying down in a mossy bank, and intertwined fingers show that the connection the lovers share is undeniable. This poem is like a montage of images- animals, flowers, nature, and the passionate images of love. Berlioz’s quick pulsing block chords in the accompaniment that move by stepwise motion and common tones create a feeling of breathlessness and excitement.

Text by: Théophile Gautier (1811-1872)
Translation by: Richard Stokes

"Villanelle"

*Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
siffler!*

*Le printemps est venu, ma belle;
C'est le mois des amants béni,
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.
Oh! viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!*

*Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis, chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons rapportant des fraises
des bois!*

"Villanelle"

*When the new season comes,
When the cold has gone,
We two will go, my sweet,
To gather lilies-of-the-valley in the woods;
Scattering as we tread the pearls of dew
We see quivering each morn,
We'll go and hear the blackbirds
Sing!*

*Spring has come, my sweet;
It is the season lovers bless,
And the birds, preening their wings,
Sing songs from the edge of their nests.
Ah! Come, then, to this mossy bank
To talk of our beautiful love,
And tell me in your gentle voice:
Forever!*

*Far, far away we'll stray from our path,
Startling the rabbit from his hiding-place
And the deer reflected in the spring,
Admiring his great lowered antlers;
Then home we'll go, serene and at ease,
And entwining our fingers basket-like,
We'll bring back home wild
strawberries!*

No. 2 in the set, "Le Spectre de la Rose," is a tribute to France's famed troubadours- medieval poets who sang songs about courtly love. The concept of courtly love was somewhat paradoxical, since it (just like Gautier's poem) referenced the chastity and purity of the beloved, despite obvious sexual implications. Passion is apparent in Berlioz's beautiful setting of this romantic poetry. Its slowly flowing 9/8 time signature, the strong sense of D major tonality, and the rising and falling of the arpeggiated accompaniment paint the picture of the quietly sleeping lover. As the story unfolds Berlioz increases the rhythmic activity in the piano, changes the harmonic color, and sends the tessitura of the vocal line to its highest point in the song on the line "And amid the glittering feast/You wore me all evening long." The rhythmic intensity in the accompaniment remains heightened as the poetry references death for the first time in the set, foreshadowing the death of the lover in the following piece. The climax of the song happens as the singer proclaims "And I come from Paradise" over and over. The slowly flowing tempo from the beginning returns for the final stanza of poetry, concluding with an epitaph and setting the stage for the lover's death.

Text by: Théophile Gautier (1811-1872)
Translation by: Richard Stokes

"Le Spectre de la Rose"

*Soulève ta paupière close
Qu'effleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosier,
Et parmi le fête étoilée
Tu me promenas tout le soir.*

"The Spectre of the Rose"

*Open your eyelids,
Brushed by a virginal dream;
I am the spectre of a rose
That yesterday you wore at the dance.
You plucked me still sprinkled
With silver tears of dew,
And amid the glittering feast
You wore me all evening long.*

Ô toi, qui de ma mort fus cause,
 Sans que tu puisses le chasser,
 Toutes les nuits mon spectre rose
 À ton chevet viendra danser.
 Mais ne crains rien, je ne réclame
 Ni messe ni De profundis;
 Ce léger parfum est mon âme,
 Et j'arrive du paradis.

Mon destin fut digne d'envie:
 Et pour avoir un sort si beau,
 Plus d'un aurait donné sa vie,
 Car sur ton sein j'ai mon tombeau,
 Et sur l'albâtre où je repose
 Un poète avec un baiser
 Écrivait: Ci-gît une rose
 Que tous les rois vont jalouser.

O you who brought about my death,
 You shall be powerless to banish me:
 The rosy spectre which every night
 Will come to dance at your bedside.
 But be not afraid – I demand
 Neither Mass nor De Profundis;
 This faint perfume is my soul,
 And I come from Paradise.

My destiny was worthy of envy;
 And for such a beautiful fate,
 Many would have given their lives –
 For my tomb is on your breast,
 And on the alabaster where I lie,
 A poet with a kiss
 Has written: Here lies a rose
 Which every king will envy.

"L'Absence" is the fourth song of this set. It comes after No. 3 "Sur les Lagunes" where the singer laments over their lost lover, professing their eternal love for them, as well as their eternal grief. Another dimension of grieving is revealed in "L'Absence" as the singer, unable to accept their loss, pleads for their lover to return. Gautier's original poem is 8 stanzas of through-composed text. Berlioz's choice to only set the first three and to add a refrain heightens the intensity of the text and creates a sense of urgency. The devastation of loss is very clearly communicated through this refrain. Simple melodic intervals of perfect 4ths and stepwise motion, with calculated placements of chromatic minor 2nds create the feeling of tension and release, like weeping. The use of *messa di voce* on the first line of the refrain, while the singer is suspended over a ringing tonic chord, portrays the child-like innocence and helplessness of the lover left behind. The most heart-breaking iteration of the refrain is, of course, the final one. Marked *ppp* and *sotto voce ed estinto* (as soft as possible), the text takes on a new level of intensity as the lover finally accepts their loss.

Text by: Théophile Gautier (1811-1872)
 Translation by: Richard Stokes

"L'Absence"

Reviens, reviens, ma bien-aimée;
 Comme une fleur loin du soleil,
 La fleur de ma vie est fermée
 Loin de ton sourire vermeil!
 Entre nos cœurs quelle distance!
 Tant d'espace entre nos baisers!
 Ô sort amer! ô dure absence!
 Ô grands désirs inapaisés!

Reviens, reviens, ma bien-aimée.
 Comme une fleur loin du soleil,
 La fleur de ma vie est fermée
 Loin de ton sourire vermeil!
 D'ici là-bas, que de campagnes,
 Que de villes et de hameaux,
 Que de vallons et de montagnes,
 À lasser le pied des chevaux.

Reviens, reviens, ma bien-aimée.
 Comme une fleur loin du soleil,
 La fleur de ma vie est fermée
 Loin de ton sourire vermeil!

"Absence"

Return, return, my sweetest love!
 Like a flower far from the sun,
 The flower of my life is closed
 Far from your crimson smile!
 Such a distance between our hearts!
 So great a gulf between our kisses!
 O bitter fate! O harsh absence!
 O great unassuaged desires!

Return, return, my sweetest love!
 Like a flower far from the sun,
 The flower of my life is closed
 Far from your crimson smile!
 So many intervening plains,
 So many towns and hamlets,
 So many valleys and mountains
 To weary the horses' hooves.

Return, return, my sweetest love!
 Like a flower far from the sun,
 The flower of my life is closed
 Far from your crimson smile!

Libby Larsen was commissioned in 2000 by the Marilyn Horne Foundation to compose a set of songs for soprano Meagan Miller, the 1999 winner of the Metropolitan Opera National Council Competition. After she listened to recordings of Miller, Larsen felt that the singer's voice possessed the versatility and power to embody a set of characters she had always wanted to compose- the wives of King Henry VIII. Larsen set to work creating this cycle, first choosing the texts. It was vitally important to Larsen to portray the Queens using their own words. She used the Queens' letters as well as their gallows speeches to bring each of these women, and their individual circumstances, to life. This set is considered by the composer to be one of her "challenge pieces" because it "'challenges the idiom of the instrument to be excellent in all of its technical approaches.'" When done successfully, the singer will be "'rewarded in [her] communicative powers and in the message.'" ¹ These challenges are apparent in the tessitura of some of the pieces, where the singer must sustain strong high notes up to a C#, as well as the difficulty in tuning the dissonant melodies, and maintaining the correct rhythmic flow and metric stresses in each piece. Another difficulty of performing this cycle is being able to portray five vastly different characters, both vocally and emotionally. Making the quick dramatic transitions from piece to piece is no easy feat. Larsen creates musical unity throughout the cycle with the use of bell-tolls in the piano, as well as interwoven lute song melodies in both the vocal lines and the accompaniment. The bell-tolling creates a sense of emotional tension and communicates the spiritual meaning of the text. Larsen includes the lute songs because their texts reflect the emotions or situations of the different Queens. The musical and emotional journey this song cycle moves through can only be described as "'an opera... a tour de force.'" ²

Katherine of Aragon (1485-1536) was Queen of England from June 1509 until January 1533. The young Henry was skeptical to marry his brother's widow because of his biblical beliefs. Her virginity was called into question but Katherine was adamant that she and Prince Arthur had not consummated their marriage. Her marriage to Henry was successful at first, however, Katherine experienced multiple miscarriages. The King believed that his marriage, to his brother's wife, had been cursed because she could not give him a male heir. They were divorced in April 1533 and Katherine was stripped of her title. She died in January 1536 at the age of 50. With no time signature or bar lines, the composer emphasizes the Queen's catholic background by mimicking the timeless flow of Gregorian chant. John Dowland's "In Darkness Let Me Dwell," the interwoven lute song, can be heard deconstructed in the right hand of the piano. The left hand plays a consistent F3 through the entirety of the piece, creating psychological tension to set the tone for the cycle. Thirteen bell tolls can be heard sounding in the piano throughout the song. They symbolize the arrival of Katherine's death and the disintegration of her marriage. The vocal line is relatively simple, but Larsen adds Spanish flare because of the Queen's background. She writes several ascending runs, all marked freely, that are reminiscent of Spanish guitar music. Larsen is able to convey Katherine's shame of being a divorced catholic and the fact that she loved the King above God with her expert setting of the Queen's own words.

Text: Letter from Katherine of Aragon, formerly Queen of England, to King Henry VIII, 7 January 1536

My most dear Lord, King, and Husband,

The hour of my death now drawing on, the tender love I owe you forces me... to commend myself unto you and to put you in remembrance of the health and welfare of your soul... You have cast me into many calamities and yourself into many troubles. For my part, I pardon you everything, and I wish to devoutly pray God that He will pardon you also. For the rest, I commend until you our daughter, Mary, beseeching you to be a good father unto her... Lastly, I make this vow, that my eyes desire you above all things...

Anne Boleyn (1502-1536) came to court in 1522 as the Queen's lady-in-waiting and King Henry's mistress. She left court for a period, returning only when the King had promised her the crown. She was pregnant by January 1533, while the King was still married to Katherine. They divorced in June 1533, Anne became Queen, and shortly after she gave birth to a daughter. Henry had been drawn to Anne's strong will, but became frustrated with her disobedience. Her inability to deliver a male heir, after several miscarriages, also made him question the marriage. The King's Council charged Anne with adultery, which she denied. She was found guilty and executed in May 1536 at the age of 36. Anne's emotional journey to death and her strength of will are clearly communicated through Larsen's music. The repeated use of Anne's challenge "Try me, good king" demonstrates her disobedience. Larsen includes the melody of John Dowland's "If My Complaints Could Passions Move." The text of the lute song is about being betrayed and condemned by one's lover, and is a perfect reference to Anne's circumstances. The King's own words are also used as Anne reminisces about his past love for her and their happiness. When she snaps out of this momentary respite she challenges the King again, her agitation growing as she realizes her fate is sealed. She pleads with the King and Council to find her innocent as Larsen increases the tempo and dynamic intensity. A mental breaking point is reached with the final plea, soaring up to a fortissimo high C. This "Try me" is when Anne is finally heard above the "den of politics," ³ represented by the rhythmic complexity in the piano. The only time bell-tolls are heard is in the final section as Anne addresses the crowd at her execution. Larsen marks free, recitative so that her distraught emotional words are the focus. It is a chilling and understated conclusion to her emotional journey and the horrible circumstances Anne suffered.

¹ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me, Good King: The Last Words of the Wives of King Henry VIII*" (D.M.A. diss., Louisiana State University, 2008), 10.

² Ibid., 10.

³ Ibid., 47.

Text: Letter from Anne Boleyn, Queen of England, to Henry VIII, 6 May 1536;
Excerpts from two letters from Henry VIII to Anne Boleyn;
Anne Boleyn's speech at her execution, 19 May 1536

Try me, good king... and let me have a lawful trial, and let not my... enemies sit as my accusers and judges... Let me receive an open trial for my truth shall fear no open shame... Never a prince had a wife more loyal in all duty... in all true affection, than you have ever found in Anne Bolen... You have chosen me from low estate to be your wife and companion... Do you not remember the words of your own hand? "My own darling... I would you were in my arms... for I think it long since I kissed you. My mistress and my friend..." Try me, good kind... If ever I have found favor in your sight - if ever the name of Anne Bolen has been pleasing to your ears - then let me obtain this request... and my innocence shall be... known and... cleared.

Good Christian People, I come hither to die... and by the law I am judged to die... I pray God save the King. I hear the executioner's good, and my neck is so little...

Jane Seymour (1506-1537) was a lady-in-waiting and became the King's mistress in 1536. Henry schemed with his Council to get rid of Queen Anne and annul their marriage. Two weeks after Anne's execution in May 1536 Jane and the King were married. Jane's submissive nature pleased Henry and they were happy. She gave birth to a son in October 1537. Unfortunately, she died 12 days later from labor complications at the age of 25. The Queen's ill health is portrayed through the slow 6/8 tempo of the song. Larsen's metric marking (8th note=80) is meant to keep the singer from rushing, because Jane was dying. The lute song Larsen weaves into this song, Michael Pratorius' "Lo, How a Rose E'er Blooming," is known as a Christmas hymn. This choice is deliberate because Jesus is known as "The Rose of Sharon" and "Prince of Peace," and Prince Edward was referred to as "Tudor Rose" and the long-awaited Prince. Larsen reinforces the connection by setting the text of the poem "Tudor Rose" to the lute song melody at the end of the song. Just like the previous song, Larsen does not write in any bell-tolls until a specific moment to emphasize its importance. They ring out in the right hand of the piano after Jane announces the birth of the Prince. They are a celebration of the Prince's birth, not sadness for her death. The "Tudor Rose" text and lute song melody are the Queen's quiet lullaby to her son. At the conclusion of the song Jane hums the baby to sleep. This poses a challenge for the singer to navigate smoothly through this part of the voice with a closed mouth. Larsen chose a hum "because the sound is so barely there and it draws your ears as a listener, you are drawn in the way you would be drawn in when someone is dying."⁴

Text: Jane Seymour, Queen of England, to the Council, 12 October 1537;
"Tudor rose" (Anonymous)

Right trusty and Well-Beloved, we greet you well... for as much as be the inestimable goodness... of Almighty God, we be delivered... of a prince...

*I love the rose both red and white.
To hear of them is my delight!
Joyed may we be,
Our prince to see,
And roses three!*

Anne of Cleves (1515-1557) arrived in England January 1540. She and King Henry had already signed their marriage contract but had never seen each other. When they met, neither were impressed by the other's physical features and were quite resentful of one another. Henry tried to get out of the marriage but did not want to upset Anne's father, the Duke of Cleves, so the two were wed. Because of their mutual disdain, the couple was unable to consummate their marriage. Anne began to fear for her life, since she could not give the King an heir. When Henry asked for an annulment she was relieved. After their annulment in July 1540, Anne was considered Henry's "sister."⁵ He rewarded her for not resisting his wishes, allowing her to stay in England and providing her with a yearly income and several manors and estates. She lived happily in England until her death at the age of 42. The boisterous tempo and articulation of the accompaniment in this song is meant to convey Anne's German background. Larsen sets a more light-hearted tone for this piece by using the lute song "I Care Not for These Ladies" (Thomas Campion) because of the couple's lack of physical attraction. Their incompatibility is also revealed in Larsen's use of parallel tritones in the accompaniment. These figures are meant to "serve as a comic reminder of their marital mismatch."⁶ There are no bell tolls in this song because Larsen believed that Anne was the only Queen to outsmart the system. She got out of the marriage without suffering a cruel fate by order of the King. There are very distinct characterization markings throughout, such as with *irony, cheerfully, beaming, outfoxing them, gleefully*, to help communicate the Queen's smug pride.

⁴ Day, "A Performer's Guide," 54.

⁵ David Starkey, *Six Wives: The Queens of Henry VIII*. (New York: Harper Collins, 2003), 618.

⁶ Day, "A Performer's Guide," 56.

Text: Anne of Cleves, Queen of England, to Henry VIII, 11 July 1540

I have been informed... by certain lords,,, of the doubts and questions which have been... found in our marriage... It may please your majesty to know that, though this case... be most hard... and sorrowful... I have and do accept [the clergy] for my judges. So now... the clergy hath... given their sentence. I... approve... I neither can nor will repute myself for your grace's wife... yet it will please your highness to take me for your sister, for which I most humbly thank you...

*Your majesty's most humble sister,
Anne, daughter of Cleves*

Katherine Howard (1521-1542) began as the King's mistress, when she was a lady-in-waiting. Katherine and Henry were married on July 28, 1540, two weeks after his last annulment. The new Queen, however, was not a virgin when she married and she had several affairs during their marriage. The most notable being with the King's servant, Thomas Culpeper. When King Henry found out about his wife's adultery Katherine, and several of her lovers, were arrested and sentenced to death. Culpeper was tortured and executed in December 1541. Katherine was executed on February 13, 1542 at the age of 21. The Queen's immense fear of her death, and her lack of control to stop it, comes through clearly in this chilling final song. The slow tempo at the beginning sets the intensity of the scene. The soft, even 8th notes from the piano resemble the ticking of a clock as Katherine's time is running out. Countless *accelerando/a tempo* and *freely, recitative* tempo markings communicate her waves of extreme emotions. The lute song Larsen includes, "In Darkness Let Me Dwell" (John Dowland), is the same one as Katherine of Aragon. The text, about waiting for impending death, is applicable to both Queen's situations and creates a unified feeling for the first and final songs of the cycle. Another unifying aspect of these two songs is Larsen's addition of Spanish trills in the vocal lines. In this song the opening vocal figure on "God" is the same triplet trill that happens in Katherine of Aragon on the word "King." The Spanish flare is also included because the Queen's execution speech was recorded by "an unknown Spaniard." The song and cycle come to a dramatic conclusion with Katherine's screams of terror, portrayed by the singer's agitated, ascending chromatic runs up into the stratosphere, with the final run sustaining a *fortissimo* high C#. Katherine's final words, proclaiming her love for Thomas Culpeper, ring out clearly without any accompaniment before the piano takes over as the Queen is beheaded.

Text: Recorded at Katherine Howard's execution by an unknown Spaniard, 13 February 1541

God have mercy on my soul. Good people, I beg you pray for me. By the journey upon which I am bound, brothers, I have not wronged the King. But it is true that long before the King took me, I loved [Thomas] Culpeper... I wish to God I had done as Culpeper wished me, for at the time the King wanted... me [Culpeper] urged me to say that I was pledged to him. If I had done as he wished me I should not die this death, nor would he... God have mercy on my soul. Good people, I beg you pray for me... I die a Queen, but I would rather die the wife of Culpeper.

"How Could I Ever Know?" from *The Secret Garden*

Lucy Simon and Marsha Norman

The Secret Garden opened on Broadway in 1991 at the St. James Theatre. It is based on the popular 1911 novel by Frances Hodgson Burnett about a young orphan named Mary who goes to live with her widower uncle Archibald in his Yorkshire manor. The girl finds her way into her late Aunt Lily's overgrown garden and brings it back to life with the help of several friends and her cousin Colin. Throughout the musical adaptation of this story there are ghosts that wander the manor, Mary's parents, the servants that once cared for her, and most importantly, Archibald's late wife Lily. His grief is a central part of his story and the two sing together quite often as the plot unfolds. "How Could I Ever Know" is the final duet they share as Lily's spirit appears to Archibald. She expresses her guilt for leaving him alone, to care for their ailing son by himself. Ultimately, she convinces him that everything he needs to care for himself and Colin lies within the walls of her garden. This heartbreaking scene is enhanced with Simon and Norman's musical setting. Lily's opening verse is sung over a sparse accompaniment, painting the picture of her ghost appearing out of thin air. The musical intensity grows as she continues, becoming more passionate and begging for Archie's forgiveness. The tessitura of Lily's vocal line is quite low, remaining for the most part on the treble staff and below, however it rises during her pleas for forgiveness and portrays her growing pain and frustration that they cannot be together. There is a quick and unexpected key signature and tempo change as Archie comes in, creating a sense of emotional tension. When the two are finally singing together there is a time signature and tempo change, as they pass the melody back and forth in agreement that Archie must return home to Mary and Colin. The song's final section is the climax of the couple's expression of grief. The tessitura reaches its highest point, as Lily's vocal line flies above the staff for the only point in the song. Their cries are heart-wrenching and beautiful. The song ends as simply as it began with Lily's final question "How could I ever know?"

MARQUESE TUNSTULL, *oboe*

Flight of the Bumblebee

Nikolai Rimsky-Korsakov
(1844-1908)
arr. Dmitriy Varelas

Camerpn Blake, *flute*
Austin Glover, *clarinet*
Marisa Keith, *bassoon*
Bailey Hatzell, *horn*

Konzert fur Oboe und Orchester

Joseph Haydn
(1732-1809)

arr. Alexander Wunderer

Allegro spiritoso
Andante
Allegretto

Ten Blake Songs for Voice and Oboe

Ralph Vaughan Williams
(1872-1958)

Infant Joy
A Poison Tree
The Piper
The Lamb
Eternity

Four Personalities for Oboe

Alyssa Morris
(b. 1984)

Yellow
White
Blue
Red

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

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UoFL FACULTY JAZZ
with
Jason Knuckles, *saxophone*

Angelica (1963)

Duke Ellington
(1899-1974)

Wildflower (1964)

Wayne Shorter
(b. 1933)

It Could Happen To You (1943)

Jimmy Van Heusen (1913-1990)
& Johnny Burke (1908-1964)

UoFL JAZZ FACULTY
Ansyn Banks, *trumpet*
Gabe Evens, *piano*
Chris Fitzgerald, *bass*
Mike Hyman, *drums*

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Jamey Aebersold, *alto saxophone*

Gabe Evens, *piano*

Tyrone Wheeler, *bass*

Jonathan Higgins, *drums*

*This concert contains two 30-minute sessions
with a 30-minute intermission per current COVID-19 restrictions.*

Groovin' High (1945)	Dizzy Gillespie (1917-1993)
Moment's Notice (1958)	John Coltrane (1926-1967)
Lover Man (1941)	James Davis (1915-1997) Roger Ramirez (1913-1994) & James Sherman
I Can't Get Started (1935)	Music by Vernon Duke (1903-1969) Lyrics by Ira Gershwin (1896-1983)
Stella by Starlight (1944)	Victor Young (1899-1956)
Just in Time (1956)	Melody by Jule Styne (1905-1994) Lyrics by Betty Comden (1917-2006) & Adolph Green (1914-2002)
St. Thomas (1956)	Sonny Rollins (b. 1930)
Trane's Ride	Jamey Aebersold (b. 1939)
Blues in Bb	

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Duet:

Downbeat Magazine
Susan & John Philips

Ensemble:

Carmichael's Bookstore
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UNIVERSITY SYMPHONY ORCHESTRA

KIMCHERIE LLOYD, Music Director

featuring

JENNIFER POTOCHNIC, oboe

Sunday, September 13, 2020
Virtual Concert
7:30 p.m.

PROGRAM

Brandenburg Concerto No. 3 in G Major, Johann Sebastian Bach
BWV 1048 (1719-1720) (1685-1750)

- I. (Allegro Moderato)
- II. Adagio
- III. Allegro

“Aria” for Oboe and Strings (1977) John Corigliano
(b. 1938)

Jennifer Potochnic, *oboe*

INTERMISSION

Featuring videos of our Section Leaders

Serenade for String Orchestra in E-flat Major, Josef Suk
Op. 6 (1892) (1874-1935)

Andante con moto
Adagio

St. Paul's Suite for String Orchestra in C Major, Gustav Holst
Op. 29, No. 2 (1913) (1874-1934)

Jig
Ostinato
Intermezzo
Finale (The Dargason)

ARTIST BIOGRAPHIES



JENNIFER POTOCHNIC's performances described by the New York Concert Review as "polished dynamic and riveting" and by the South Florida Sun-Sentinel as "fluent and evocative," oboist Jennifer Potochnic has had a successful career as an orchestral and chamber musician throughout the United States and Europe. She has held positions with the Palm Beach Opera, Palm Beach Symphony, Jacksonville Symphony, Columbus Symphony and the Louisville Orchestra as well as appearing regularly with the Sarasota Orchestra, Florida Philharmonic, and Atlanta Symphony.

Ms. Potochnic joined the faculty at the University of Louisville School of Music in 2009 where she teaches oboe, history and courses in arts entrepreneurship. She is a strong advocate for new music with a special emphasis on the repertoire of composer recipients of the prestigious Grawemeyer Award. She has commissioned many works including a recent consortium project, "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Currently Ms. Potochnic is completing a DMA at the College-Conservatory of Music in Cincinnati. Other institutions attended include Louisiana State University, the Cleveland Institute of Music and Manhattan School of Music. Over the years, she has studied with the finest oboists and pedagogues in the country including John Mack, Mark Ostoich, Elaine Douvas and Joseph Robinson. You can hear Ms. Potochnic's oboe d'amore collaborating with trumpet Mike Tunnell on the recording *Out of the Forest*.

Professor **KIMCHERIE LLOYD** is currently the Director of Orchestral Studies and Opera Theatre in the School of Music, serves as the Director of Undergraduate Studies, and is also the National President of the College Orchestra Directors Association. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd

worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership.

The **UNIVERSITY SYMPHONY ORCHESTRA** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most notably, the USO gave its Carnegie Hall debut in 2007, was a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The USO is active in promoting music of living composers such as Jennifer Higdon and Diane Wittry. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's *Concerto for Cello and Orchestra*, performed and recorded in the Fall of 2015. Each year, the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature, including recent performances of Brahms *Symphony No. 1 in C minor*, Brahms *Variations on a Theme By Haydn*, Beethoven *Mass in C Major*, Prokofiev *Symphony No. 1*, and Shostakovich *Symphony No. 9*. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera

productions include *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *Appalachian Spring*, and *The Tender Land*.

PROGRAM NOTES

Brandenburg Concerto No. 3 in G Major, Johann Sebastian Bach
BWV 1048 (1719-1720) (1685-1750)

Today, Johann Sebastian Bach's name is well-known by musicians and non-musicians. Back in 1721, however, Bach's name was virtually unknown unless you were a resident of one of the few German cities where he worked as Kappelmeister. The Brandenburg Concertos functioned as a job application for Bach who presented them to Chrisian Ludwig, the Margrave of Brandenburg. The works are a conglomerate of material he had composed years before and combined into six individual concerti. In his dedication letter to the Margrave, Bach notes he had the opportunity a few years prior to perform for the Margrave who appreciated Bach's talents. Throughout the dedication letter, Bach refers to him as "Your Royal Highness," and begs the Margrave "not to judge [the piece's] imperfection...but rather to take into benign consideration the profound respect...which I thus attempt to show him."

There is no indication the Margrave ever responded to Bach after receiving the works and it is unlikely the works were ever performed by his court. The manuscripts were not recovered from the Brandenburg archives until 1849. Though the compositions did not win Bach the job he had hoped for, they have certainly survived the test of time.

The Third Brandenburg Concerto is particularly unique in that it is the only one of the six to use strings and no winds. Instead, Bach's scoring breaks the violins, violas, and celli into three unique parts creating nine strings sections plus bass and harpsichord. These voices create an opportunity for Bach to explore texture in a unique way in which all the performers act as soloists throughout the piece. They must remain completely invested in their individual part while listening to each voice around them. Many times, all ten voices are playing simultaneously, but Bach often thins the texture to just three voices which weave in and around each other.

The first movement displays this unique of texture beautifully. The ritornello (repeated material) begins the movement with tutti orchestra before a slow deconstruction and representation in different voices, keys, and moods throughout. The second movement contains a two-chord pattern resembling a Phrygian half cadence. These chords form a sort of musical question which

some music historians believe could be interpreted as instructions to insert a solo, likely by the harpsichord player or the first violinist. Other historians argue Bach could have explicitly written these instructions in the music if he had intended such solos to exist. Unfortunately, there is no definitive answer to this mystery. The final movement revives the energy and drive of the first movement, but in compound meter. Like the first movement, the bass voice is integral to building and releasing the musical tension throughout.

Program note by David Borman III, graduate conducting assistant.

“Aria” for Oboe and Strings (1977)

John Corigliano
(b. 1938)

In the **Oboe Concerto** it was the instrument itself that gave me the variety of materials. The oboe is capable of doing things other than playing a beautiful melodic line, and I used some of its unique abilities as building blocks for my concerto. For example, along with the bassoon the oboe is unique in that its lower register is its most forceful. This special quality gave me the idea of constructing a movement where there would be a dynamic arch which was reversed – i.e., the oboe would begin high and soft, drop to the bottom of its range for the music’s “peak,” then ascend for a quiet end.

The concerto is cast in five brief movements, the form itself arising from the different aspects of the oboe. Before I begin to write a piece I always want to know how each movement will relate to the other. Every movement of the **Oboe Concerto** – each based on a different quality of the instrument – was mapped out in advance: the way the first is based on the tuning ritual, the fact that the second avoids a climax, the use of multiphonics (non-definable chords, often using quarter-tones or tones between tones) in the third, the reverse-arch form in the fourth, the Arabic oboe in the finale.

It is highly theatrical virtuoso solo music for both soloist and orchestra. The first movement, as the title *Tuning Game* implies, is an extension of the pre-performance tuning into a diversion where the oboist tunes the orchestra by sections (percussion, brass, strings, winds) and then mistunes them after he has achieved his goal. The tonal center is, of course, A.

There are two slow movements, *Song* and *Aria*, but they are not alike. To me the difference between the two titles is that the former is less hyper and less concerned with display. And so the second movement deals in non-climactic simplicity. In it the singing qualities of the oboe constitute another kind of virtuosity – the ability to spin an endless, practically breathless melodic line beyond what

one would think possible.

The *Scherzo* interrupts *Song* with a high-velocity polyrhythmic episode for oboe and percussion, with harp and piano. Here oboe multiphonics are set against percussion instruments. The trio, scored for vibraphone, celeste, and harp, is a graceful, pirouetting, china-doll kind of music that evokes 18th century in spite of the non-pitched percussion that whirls about it.

The dramatic and coloratura qualities of the oboe are emphasized in *Aria*. This section has a concerto-grosso aspect, with its concertino of string quartet and tutti of orchestra. The high point is a fiery oboe cadenza.

The rheita (or rhaïta) is a Moroccan form of the oboe, and in the final movement, *Rheita Dance*, its pungent sound is simulated on the Western oboe by playing without using lips and tongue against the reeds. The “rheita sound” is produced by placing the lips on the string that binds the two reeds together, thus leaving them to vibrate freely. I first heard the rheita in Marrakech in 1966, serenading a dancing cobra. I was fascinated by the sound, heady and forceful, lacking both pitch and color controls of the Western oboe but having an infectiously exciting quality. *Rheita Dance* is built around that quality. Formally, it is a rondo with two subsections. In the first, the music suddenly changes from the rough sound of the Marrakech oboe to a kind of refined, perfumed Stravinskian *orientale*, almost to a satire on Orientalisms-via-Paris. Then the wild dance returns, leading by way of a frenzied climax to a second interruption, where suddenly the orchestral oboe is heard playing a long-line melody in the pure and beautiful Western tradition. This is interrupted by the solo’s contrastingly “ugly” sound, and eventually the two oboes play in duet, then join in the conclusion of the dance, as the concerto ends exuberantly.

Program note by John Corigliano.

**Serenade for String Orchestra in E-flat Major,
Op. 6 (1892)**

**Josef Suk
(1874-1935)**

The Serenade for Strings, opus 6, was written in 1892 when Josef Suk graduated at the age of 18 from the Prague Conservatoire, where he was a pupil of Anton Dvorak.

Although Dvorak’s influence on the young composer was considerable, and the work owes something to Dvorak’s own Serenade for Strings, Suk’s emerging talent and musical personality is always evident.

Indeed, the mood throughout is confident and lyrical, with little trace of the somber darkness which had marked his earlier works, such as the Dramatic Overture, opus 4. How much of this was due

to Dvorak's direct influence is not known, although what is certain is that Suk had recently met and fallen in love with Dvorak's daughter Otilka, who he was later to marry.

The first three movements were written in quick succession in the summer of 1892, with the finale following that autumn. Many years later, Suk made an amendment to the closing bars of the adagio slow movement, adding the final solos for two violins.

The lyrical opening andante con moto has a second subject which is accompanied by triplets in the inner parts, and the dance-like syncopated second movement is full of Czech rhythms, moving for its central section into the remote key of G flat major.

The beautiful slow movement starts with a solo cello, and the mood throughout is of calm tranquility. This is abruptly changed by the driving high spirits of the finale, whose only real respite is a short central tranquillo section of great sonority, leading to a vivace finish.

Program note by Richard Thompson. Used with permission of The Brandon Hill Chamber Orchestra of Bristol, UK, and provided by the College Orchestra Directors Association.

**St. Paul's Suite for String Orchestra in C Major,
Op. 29, No. 2 (1913)**

**Gustav Holst
(1874-1934)**

Gustavus Theodore Von Holst was born in south west England in 1874. To say he was born to a "musical" family might be a slight understatement considering his father was practicing Mendelssohn in an adjacent room during Gustav's birth. In 1893, he attended the Royal College of Music in London for composition. There he came into direct contact with music of the contemporary greats: late-Brahms, Mahler, and especially Wagner. Additionally, and most importantly, he met his life long friend and fellow composer, Ralph Vaughn Williams. Together, they would take the baton from their teachers, leaders of the English Musical Renaissance, and elevate British music to its highest form. Not only did their music strive forward in their modern era, but they also integrated and explored traditional folk music from Britain.

As many composers find out, composition can be a rather un lucrative endeavor. To make ends meet, Holst turned to directing music at all-girls schools in England. He never viewed it as a unpleasant affair, but as an opportunity teach and nurture individuals in music. He was well regarded by his students and involved them in many of his projects and compositions. One of the places he taught was at St. Paul's All-Girls School. He taught there from 1905 until his death in 1934. And in 1913, he composed a suite for string orchestra to commemorate an opening of a new music wing.

This four-movement suite begins with a lively jig, which is a dance shared by Irish, English, and Scottish dance traditions. There are a few tonal shifts that hint at Holst's more advanced, modern style, but the jig remains one of his "happiest works" according to his daughter, Imogen.

The second movement is titled "Ostinato," which refers to the repeating pattern mostly held by the second violins. The serene melody begins in the solo violin and makes its way to the rest of the orchestra. The piece shifts from triple to duple meter during the middle section, before returning to the waltz-like triple meter.

The third movement is titled "Intermezzo" and begins with a slow "plaintive solo for violin." The movement has a handful of the most engaging and interesting moments in the piece that are sure to be enjoyed, but I will say no more as not to spoil anything.

Finally, Holst bases his last movement on an arrangement for band that he completed a few years earlier. Both versions feature the Dargason which is a traditional English tune for their folk dances. As the instruments pass the melody back and forth, a flowing augmented version of Greensleeves emerges as a contrast for the lively Dargason melody.

Program note by Joshua Lowery, graduate conducting assistant.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III & Joshua Lowery, *Graduate Teaching Assistants*

VIOLIN I

Misaki Hall^
Emilia Carter*
Aimee Quinn
Jennifer Terrell
Samantha Lamkin
Allie Hagan
Gabriela Trindade

VIOLIN II

Victoria Smith*
Taylor Wallace
Anna Laverty
Hannah Gibson
LaMargaret Johnson
AnnaGrace Hurst
Zachary Klein

VIOLA

Elizabeth Knutowski*
Sheronda Shorter
Sarah Wilson
Nathaniel Jackson
Victoria Kovacs

CELLO

Lize Dreyer*
Bailey Holbrook*
Roman Wood
Daniel Risner
Will Goodwind
Ainsley Moore
Nathan Tantasook
Brendan Stock
Ben Meitzen
Leah Preston
Logan Florence

BASS

John Anderson*
Aiden Terry
Tina Slone
Alex Shinn
Arlen Faulkner
Jonathan Kaiser
Michael Dennis
Andrew Van Meter
Taylor Hoog

HARPSICHORD

Austin Echols

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David Borman III
Joshua Lowery

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Mike Tracy, *saxophone*

Gabe Evens, *piano*

Craig Wagner, *guitar*

Chris Fitzgerald, *bass*

Mike Hyman, *drums*

Green Chimneys

Thelonious Monk
(1917-1982)

Good Bait

Tadd Dameron
(1917-1965)

Nardis

Miles Davis
(1926-1991)

Minority

Gigi Gryce
(1925-1983)

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UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

FREDERICK SPECK, Director

Sunday, September 20, 2020
Virtual Concert
3:00 p.m.

PROGRAM

“Stadt Wien” Fanfare (1942/43)

Richard Strauss
(1864-1949)

Suite in D (1889)

Arthur Bird
(1865-1923)

Allegro moderato

Spotlights (2015)

Thomas Doss
(b. 1966)

Donald Robbins, Maddie McGinnis,
Madison Wallace and Tanner Swift – *saxophone soloists*

INTERMISSION

Dances with Winds (2008)

Shelley Hanson
(b. 1951)

The Irish Star
Serbian Dance

ARTIST BIOGRAPHIES

FREDERICK SPECK, Director of Bands and Professor of Music, conducts the Wind Ensemble and New Music Ensemble, and teaches conducting. Under his leadership, the Wind Symphony has been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the American Bandmasters' Association Convention, and two World Association for Symphonic Bands and Ensembles International Conferences. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Musashino Academia Musicae Wind Ensemble, the Senzoku Gakuen Wind Ensemble, and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, he has been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

The **UNIVERSITY WIND ENSEMBLE** is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland and San Jose, California, the Jungfrau Music Festival in Interlaken, Switzerland and the American Bandmasters Association Convention.

The WASBE Conference performance in Killarney was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as possessing "assertive musicality and powerful precision" by Chris Woodruff, USA. Also commenting was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa's "*Cheetah* ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was in outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

PROGRAM NOTES

Fanfare “Stadt Wien” is derived from *Festmusik der Stadt Wien* by Richard Strauss. It was written in as a gift to the city in gratitude for receiving the coveted Beethoven Prize during 1942. The original scoring was for ten trumpets, seven trombones, two tubas and timpani. The premiere was conducted by the composer at the Festival Hall of the Vienna Rathaus in April of 1943. Shortly thereafter, Strauss created the more concise fanfare. While the tonality of E-flat major is simple enough, layers of conflicting triplet and sixteenth-note interplay in the outer sections create exceptional energy. These brilliant outer sections surround a *cantabile* midsection which is both lyrical and somewhat sentimental in nature.

The *Allegro moderato* from **Suite in D** by Arthur Bird, is an effervescent, sometimes jaunty example of the suites and serenades that typify the wind dectet repertoire that was prevalent in the late nineteenth century. The movement follows sonata form, yielding tantalizing key relationships of D major, F-sharp minor, F-sharp major, and b minor, before returning to D major for the Coda. Though Bird was born in Belmont, Massachusetts, he spent much of his life in Berlin, finally making that city his permanent home from 1886 until his death in 1923.

Spotlights is a high energy, virtuosic romp for saxophone quartet (soprano, alto, tenor and baritone) with wind band. The Austrian saxophone quartet, *Mobilis*, commissioned the work from Thomas Doss. Every member of the quartet is in the “spotlight” at one time or another, and the wind band writing is no less exciting. The style spectrum is diverse and appealing including jazz influences, neo-baroque sequences, and even round of funk.

“The Irish Star” and **“Serbian Dance”** are two movements from Shelley Hanson’s **Dances with Winds**. “The Irish Star” is based on a popular folk tune called, “Star of the Country Down.” In this particular setting Hanson has utilized the percussion to suggest the “bodhran” and, yes, “bones.” The “Serbian Dance” is inspired by the “kolo.” It is a rapid circle dance filled with tricky steps. Typically all of the motion is from the waist down, with the upper body remaining still.

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

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Jasper Kasey
Cameron Bilek
Claire Ervin
Nathaniel Gonzales

OBOES

Jackson Brummett
Cade O'Kelley-Ruckman

BASSOONS

Rebekah McKinley
Niko Wasdovich

CLARINETS

Robert Acosta
Elise Piecuch
Aaron Seay
Patrick Nguyen
Ryan McKinney
Meredith Wilson

BASS CLARINET

Chandler Craine

ALTO SAXOPHONES

Donald Robbins
Maddie McGinnis

TENOR SAXOPHONE

Madison Wallace

BARITONE SAXOPHONE

Tanner Swift

HORNS

Matt Howard
Michael Coleman
Tarren Sexton
Natalie Karrick
Benjamin Taylor

TRUMPETS

Lane Myers
Austin Cunningham
Joshua James
Gabriel Edwards
Colt Howell
Evan Schneider

TROMBONES

Josh Lang
Hunter Snow
Taylor Clapp

BASS TROMBONE

Carter Woosley

EUPHONIUMS

Noah Centers
Elexia Murry
Alex Castillo

TUBAS

Griffin Wilson
Kenny Conrow

PERCUSSION

Elliott Campbell
Dalton Powell
Paul Pfeifer
Garrett Bunn
Cole Gregory

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Horace Silver
(1928-2014)

Penny (1951)

Horace Silver

Strollin' (1960)

Horace Silver

Nutville (1965)

Horace Silver

Thomas Putterbaugh, *trumpet*
Ben Sevy, *alto sax*
Jeremy Lanas, *tenor sax*
Colin Carothers, *piano*
Camron Gooden, *bass*
Frank Morrison, *drums*

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Twenty-eighth Annual

*Faculty
Gala
Concert*

Friday Evening
September 25, 2020
8:00 p.m.

PROGRAM

Bombay Bay Barracuda (1999)

Christian Lindberg
(b. 1958)

Brett Shuster, *trombone and fixed media*

Mazurka (1924)

Manuel M. Ponce
(1882-1948)

Stephen Mattingly, *guitar*

Three to Tango (2020)

Gabriel Evens
(b. 1972)

WORLD PREMIERE
Molly Carr, *viola*
Paul York, *cello*
Anna Petrova, *piano*

Sonatina (1981)

Joseph Horowitz
(b. 1926)

II. Lento, quasi andante

Matthew Nelson, *clarinet*
David George, *piano*

Concerto for Alto Saxophone and Trumpet (1955)

Jean Rivier
(1896-1987)

Adam McCord, *alto saxophone*
Reese Land, *trumpet*
Krista Wallace-Boaz, *piano*

This Dream (2018)

Steve Rouse
(b. 1953)

Katherine Calcamuggio Donner, *mezzo soprano*
Naomi Oliphant, *piano*

THIS DREAM (2018) for mezzo-soprano and piano sets my adaptation of playwright Heidi Decker's monologue of the same name. The work attempts to capture the feelings of a woman who believes that her life is too quickly passing without the fulfillment of her youthful hopes and dreams. She feels stuck in a dreary, dreadful, domestic dream.

This Dream was jointly commissioned by the Kentucky Music Teachers Association and the Music Teachers National Association in 2018 and was premiered on September 14, 2018, in Louisville, Kentucky, by mezzo-soprano Katherine Calcamuggio Donner and pianist Naomi Oliphant, for whom it was composed. Funding for the commission came from the Music Teachers National Association and the Kentucky Music Teachers Association.

Program note by Steve Rouse

from *This Dream* by Heidi Decker
(adaptation by Steve Rouse)

*I hate this dream.
This stupid dream!*

*I just hate this part.
When you're dreaming you're stuck.
There's nothing you can do.
If you don't like the dream too bad.
You just have to ride it out.
Just wait... to wake up.
I hate this dream.
I hate this dream.*

*I look to be twenty years older,
In this dank little house.
I'm always just sitting in this chair,
Looking out the window.
Or cooking. Or scrubbing. Or covering my face.*

*This isn't my face.
My face is beautiful.
My face is flawless.
I hate this dream.
This stupid dream.*

*Well, it just doesn't matter.
This dream has nothing to do with me.
Soon enough I'll wake up.
This isn't my life.
My life is nothing like this.
I don't look like this,
Or behave like this,
Or allow anyone to treat me as if....
I hate this dream.
I hate this dream.*

*I'm so much smarter than this.
I'm young.
I have dreams.
I have potential.
I have my whole life ahead of me.
I hate this dream.
This stupid dream!*

*I hate this dream.
It's so pointless.
It doesn't make any sense.
I'm ready to wake up now.
I mean it.
I want to wake up now.
Please God, let me wake up!*

*I hate this dream.
I hate this dream.*

Paul York, *cello*
Christopher Brody, *piano*

“Hai già vinta la causa...Vedrò, mentr’io sospiro”
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart (1756-1791)
Libretto by Lorenzo da Ponte (1749-1838)

Chad Sloan, *baritone*
Deborah Dierks, *piano*

*Hai già vinta la causa! Cosa sento!
In qual laccio cadea?
Perfidi!
Io voglio... Di tal modo punirvi... A piacer mio
la sentenza sarà... Ma s’ei pagasse
la vecchia pretendente?
Pagarla! In qual maniera! E poi v’è Antonio,
che a un incognito Figaro ricusa
di dare una nipote in matrimonio.
Coltivando l’orgoglio
di questo mentecatto...
Tutto giova a un raggiro... il colpo è fatto!*

*Vedrò mentre io sospiro,
felice un servo mio!
E un ben ch’invan desio,
ei posseder dovrà?
Vedrò per man d’amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?
Ah no, lasciarti in pace,
non vo’ questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere
di mia infelicità.
Già la speranza sola
delle vendette mie
quest’anima consola,
e giubilar mi fa.*

*You’ve already won the case! What do I hear!
What trap have I fallen into!
Scoundrels!
I want to punish them so! The sentence
Will be at my pleasure ... But supposing
He has paid off the claims of the old woman?
Paid her? How? ... and then there’s Antonio
Who’ll refuse to give his niece in marriage
To Figaro, of whom nothing is known.
If I play on the pride
Of that half-wit ...
Everything requires a trick ... The die is cast!*

*Shall I see while I am alive,
A happy servant of mine?
And a treasure I desire in vain
In his possession?
Must I see her in marriage
Joined to a vile object
She who has roused in me a passion
She does not feel for me?
Ah no, I will not give you
The satisfaction of this contentment!
You were not born, bold fellow,
To cause me torment,
And even to laugh
At my unhappiness.
Now only the hope
Of taking vengeance
Comforts my soul
And make me rejoice.*

Sonatine (1962)

Pierre Gabaye
(1930-2019)

III. Rapide and brilliant

Kathy Karr, *flute*
Matthew Karr, *bassoon*

A Murmuration of Starlings (2018)

Marc Satterwhite
(b. 1954)

Matthew Nelson, *clarinet*
Jayne Drummond, *oboe*

Soleá (2020)

Sidney King
(b. 1959)

WORLD PREMIERE
Sidney King, *double bass*
Krista Wallace-Boaz, *piano*

Café Music (1985)

Paul Schoenfeld
(b. 1947)

I. Allegro

Brittany MacWilliams, *violin*
Paul York, *cello*
Anna Petrova, *piano*

Humoresque, Op. 101, No. 7 (1894)

Antonín Dvorák
(1841-1904)

Anna Petrova, *piano*

Lady Bird (1939)

Tadd Dameron
(1917-1965)

Half Nelson (1947)

Miles Davis
(1926-1991)

Samir Kambarov & Michael Tracy, *saxophones*

Ich hab' in Penna einen Liebsten wohnen from the *Italienisches Liederbuch*

Hugo Wolf
(1860-1903)

Emily Albrink, *soprano*
Lee Luvisi, *piano*

Translation: (Text- Paul Heyse)

*Ich hab' in Penna einen Liebsten wohnen,
In der Maremmeneb'ne einen andern,
Einen im schönen Hafen von Ancona,
Zum vierten muss ich nach Viterbo wandern;
Ein andrer wohnt in Casentino dort,
Der nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fratta, zehn in Castiglione.*

*I have one lover living in Penna,
Another in the plain of Maremma,
One in the beautiful port of Ancona,
For the fourth I must go to Viterbo;
Another lives over in Casentino,
The next with me in my own town,
And I've yet another in Magione,
Four in La Fratta, ten in Castiglione.*

Finished Already

Gabriel Evens

FACULTY JAZZ SEXTET
Mike Tracy, *tenor saxophone*
Ansyn Banks, *trumpet*
Craig Wagner, *guitar*
Gabe Evens, *piano*
Chris Fitzgerald, *bass*
Mike Hyman, *drums*

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JAZZ COMBOS

Moment's Notice

John Coltrane
(1926-1967)
arr. Allan Nilsson

Higher

John Batiste
(b. 1986)

Nature Boy

Eden Ahbez
(1908-1995)
arr. Chris Fitzgerald

One By One

Wayne Shorter
(b. 1933)

BILL EVANS COMBO

Mayur Gurukkal, *trumpet*
Joshua Dickey, *alto sax*
Jason Knuckles, *tenor sax*
Allan Nilsson, *guitar, piano*
Joel Murtaugh, *bass*
Reeves Outen, *drums*
Chris Fitzgerald, *director*

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Duet:

Downbeat Magazine
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Ensemble:

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Columbine Bed & Breakfast
Embassy Suites
Guitar Emporium
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UNIVERSITY OF LOUISVILLE COMMUNITY BAND

JASON CUMBERLEDGE, Director

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND

AMY I. ACKLIN, Director

Thursday, October 1, 2020
Virtual Concert
8:00 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE COMMUNITY BAND I

Galop (1909/2012)	Arthur Bird (1856-1923) Edited by James Syler
Air and Caprice (2002)	Larry Clark (b. 1963)

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND "L1"

Fanfare and Flourishes (1995)	James Curnow (b. 1943)
Elegy for Albinoni (2011)	Shelley Hanson (b. 1951)
Hail to the Spirit of Liberty (1900/2010)	John Philip Sousa (1854-1932) Edited by Loras John Schissel

Ben Taylor, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND "C4"

Overture for Winds (1959)	Charles Carter (1926-1999)
Sheltering Sky (2012)	John Mackey (b. 1973)

Donnie Robbins, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

Albanian Dance (2005)	Shelley Hanson (b. 1951)
-----------------------	-----------------------------

UNIVERSITY OF LOUISVILLE COMMUNITY BAND II

As Torrents in Summer (1896)	Edward Elgar (1857-1934) Arranged by Albert O. Davis
Big Four March (1955/2002)	Karl L. King (1891-1971) Arranged by James Swearingen

UNIVERSITY OF LOUISVILLE COMMUNITY BAND
Jason Cumberledge, *Director*

FLUTE

Shelby Gardner
Morgan Marama-Stout
Taylor Hamm
Hannah Dickerson
Sarah Shelton

OBOE

Christopher Wolfzorn
Brianna Whittle

BASSOON

Marissa Keith
Naya Woosypiti

CLARINET

Gage Hidgon
Eliana Smith

ALTO SAXOPHONE

Andrew Harris
Isaiah Kuamoo
John Dunn
Ni’Kerrion McDonald

TENOR SAXOPHONE

Gracie Proctor

TRUMPET

Natalie Humble
Carson Randolph
Cameron Helton
Summer Sneed
Cordell Fulkerson
Kaylee Vitato
Andrew Burns
Daniel Fulkerson

HORN

Stephanie Smith
Nia Watson-Jones

TROMBONE

Dane Howell
Jacob Swift
Conrad Cash

BASS TROMBONE

Liam Vincent

EUPHONIUM

Lauren Hauser
Adam Schmidt
Chris Hewson
Evan Bagwell
Adam Holland

TUBA

Wesley Vaughn
Jacob Cutler

PPERCUSSION

Zoey Mullins
Thaddaeus Harris
Laura Barnhorst
Carson Smith
Alexandra Newman

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND
“L1 - LOUISVILLE FIRST”

Amy I. Acklin, *Director*

FLUTE

Alison Addie
Emily Laninga
Savannah Norris

OBOE

Stephanie Hile
Nadia Cho

BASSOON

Tyler Self
Amanda Cox

CLARINET

Austin Glover
Kelly Hayden
Caroline Dyer
Caroline Rushing

ALTO SAXOPHONE

Brayden Colbert
Chloe Frederick

TENOR SAXOPHONE

Kelsey Richardson

BARITONE SAXOPHONE

Kaitlyn Purcell

TRUMPET

Angel Gross
Anetta Kendall
Alex Hatton
Andrew Steinsultz
Murphy Lamb

HORN

Korey Garcia
Bailey Hatzell
Jake O'Neill
Christopher Woosley

TROMBONE

Hunter Snow
Logan Myers

BASS TROMBONE

Stephen Cantrell

EUPHONIUM

Thomas Farless
Noah Griffith

TUBA

Ben Bunting
Justin Cooper

PPERCUSSION

Sam Riddick
Luke Anderson
Peony Zhao
Alex Prichett

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND
“C4 - CARDINALS FOREVER”

Amy I. Acklin, *Director*

FLUTE

Hannah Iglehart
Patricia Reuss
Taylor Mills

OBOE

Nadia Cho
Stephanie Hile

BASSOON

Amanda Cox
Tyler Self

CLARINET

Carly VanMeter
Rachel Wilson
Mackenzie Aldridge
Austin Glover

ALTO SAXOPHONE

Brandon Cottrell
Noah Maphis

TENOR SAXOPHONE

Kelsey Richardson

BARITONE SAXOPHONE

Kaitlyn Purcell

TRUMPET

Adam Wilson
William Jaurequi
Joshua Stump
Julia Clements

HORN

Bailey Hatzell
Jake O'Neill
Korey Garcia
Christopher Woosley

TROMBONE

Cody Coleman
Sean Small

BASS TROMBONE

Caleb Duff

EUPHONIUM

Darrenger Huff
Josphe Koelsch
Erin Kidd

TUBA

Justin Cooper
Ben Bunting

PPERCUSSION

Kirk Knight
Lawrence Biles III
Matt Hargitt
Sam Riddick

JAZZ COMBOS

Swamp Thing (2015)

Hiatus Kaiyote
(ensemble formed in 2011)

Subterfuge (2009)

Seamus Blake
(b. 1970)

From The Top Of My Head

Roy Hargrove
(1969-2018)

Zombie (1977)

Fela Kuti
(1938-1997)

CONTEMPORARY ENSEMBLE

Gabriel Edwards, *trumpet*

Johnson Machado, *saxophone*

Luke Pinkowski, *guitar*

William Doty, *piano*

Rachel Hrdina, *piano*

Camron Gooden, *bass*

Frank Morrison, *drums*

Reeves Outen, *drums*

Samir Kambarov, *director*

Johnson Machado, *graduate teaching assistant*

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UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

ANSYN BANKS, Director

Thursday, October 15, 2020
Virtual Concert
8:00 p.m.

PROGRAM

Nostalgia in Times Square (1985)

Charles Mingus
(1922-1979)

Annapolis Sail (2017)

Daniel Jamieson

Footprints (1967)

Wayne Shorter
(b. 1933)
arr. Mike Tomaro

INTERMISSION

Something for Ernie (Nothing for Bert) (1996)

Fred Stride

You're My Everything (1931)

Harry Warren
(1893-1981)
arr. Thomas Matta

How Low Will They Go?

Gabe Evens
(b. 1972)

PERSONNEL

SAXOPHONES

Ben Sevy, Alto I
Katelyn Blaszyński, Alto II
Jeremy Lanas, Tenor I
Jason Knuckles, Tenor II
Josh Dickey, Baritone

TRUMPETS

Nick Felty, Lead Trumpet
Will Hoyt, Trumpet II
Mayur Gurukkal, Trumpet III
Thomas Putterbaugh, Trumpet IV

TROMBONES

Spencer Hawkins, Lead Trombone
Camron Gooden, Trombone II
Zach Abrams, Trombone III
Carter Woosley, Bass Trombone

RHYTHM

Matheus Paglacci, Piano
Tyler Papierniak, Bass
Annalie Durbin, Drums

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CARDINAL RULE

Alexis Paxton, *Director*

UNIVERSITY CHORUS

Won Joo Ahn, *Conductor*

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

School of Music
Tuesday Evening
October 20, 2020
6:00 P.M.

CARDINAL SINGERS

Canticum Novum	Ivo Angtognini (b. 1963)
Kyrie (Mass for Four Voices)	William Byrd (1543-1623)
Air on a G String	Johann Sebastian Bach (1685-1750)
Alleluia (Premiere)	Anthony Sylvestre (b. 1977)
	Tyler Carnes, <i>soloist</i>
Hallelujah	William Walker, arr. Shawn Kirchner (b. 1970)

SINGING CARDSMEN

Zion's Walls	adapted Aaron Copland, choral arr. Glenn Koponen (1900-1990)
O Be Joyful	Based on music by Franz Schubert, arr. and ed. Walter Rodby (1797-1828) (1917-2005)
Down in the Valley	Kentucky Folk Tune, arr. George Mead (1902-1994)
Over the Rainbow	Harold Arlen, as performed by Israel Kamakawiwo'ole (1905-1986) arr. Andy Beck (b. 1986)
	Austin Glover and Thomas Farless, Jr., <i>soloists</i>
	Nicholas Claussen, <i>ukulele</i> ; Roman Wood, <i>cello</i> ; Josh Mayfield, <i>bass</i>

WOMEN'S CHORUS

Lux Aeterna	Michelle Roueché (b. 1964)
	Brittany Carwile, <i>soloist</i>
Ave Generosa	Ola Gjeilo (b. 1978)
	Adelaide Hincks, <i>student conductor</i>
	Brittany Carwile, Molly Melahn, <i>soloists</i>
Der Wassermann (Op. 91 No. 3)	Robert Schumann (1810-1856)
He's Gone Away	arr. Ron Nelson (b. 1929)
Take Me to the Water	Rollo Dilworth (b. 1970)

CARDINAL RULE

Tempt My Trouble	opb Bishop Briggs, arr. Megan Easton
Demons	opb Imagine Dragons, arr. Nicholas Wright
Somebody Else	opb The 1975, arr. Megan Easton
Dynamite	opb BTS, arr. Megan Easton

UNIVERSITY CHORUS

Tanzen und Springen	Hans Leo Hassler (1564-1612)
Das Sternlein (Sechs ausgewählte Volkslieder # 2)	Max Reger (1873-1916)
Laudate	Knut Nystedt (1915-2014)
Verbum supernum prodiens	Damijan Močnik (b. 1967)
Saints Bound for Heaven	Traditional, arr. Alice Parker-Robert Shaw (b. 1925) (1916-1999)
Ain'-a That Good News!	William L. Dawson (1899-1990)

COLLEGIATE CHORALE

Sechs Lieder im Freien zu singen, Opus 59	Felix Mendelssohn (1809-1847)
1. Im Grünen	
2. Frühzeitiger Frühling	
6. Jagdlied	
I Was Glad	Henry Purcell (1659-1695)
Pilgrims' Hymn	Stephen Paulus (1949-2014)
He's Got the Whole World	Spiritual, arr. Ray Liebau (b. 1937)

Cardinal Singers

Kent Hatteberg, *director*

Soprano 1

Maddie Carbary
Brittany Carwile
Mea Graham
Emma Pinkley

Soprano 2

Won Joo Ahn+
Megan Easton
Abigail Mires
Reagan Shourds
Ashley Stephens

Tenor 1

Nick Claussen
Benjamin Horman
James Layton
JT Roy

Tenor 2

Kristofer Anderson*
Tyler Carnes
Ethan Murphey
Calvin Ramirez

**graduate student*
+faculty member

Alto 1

Riley Ferretti
Amelia Glikin
Adelaide Hincks
Katie Jordan
Hannelore Mehler

Alto 2

Reagan Bunce
Amelia Hurt
Youngeun Kim*
Rachel Turnbull
LaKyya Washington

Bass 1

Cameron Carnes
Benjamin Carter
Walter Cooper
Matthew Houston
Isaac Pendley

Bass 2

Jimmy Cluxton
Austin Echols*
Troy Sleeman
Austin T. Smith
Noah VanRude

Singing Cardsmen
Austin Echols, *director*
JT Roy, *accompanist*

Tenor 1

Andrew Burns
Austin Glover*
Gage Higdon
JT Roy

Baritone

Luke Anderson
Stephan Carpenter*
Noah Griffith
Edward Malone

Tenor 2

Elliott Campbell*
Nicholas Claussen
Austin Evans*
Thomas Farless, Jr.
Tommy Gnadinger
Jude Mulligan

Bass

Conrad Cash
Josh Mayfield
Spencer Smith
Tenzin Vincenti
Roman Wood

**officer*

Women's Chorus
Won Joo Ahn, *director*
Seungah Kwon, *accompanist*

Soprano 1

Sophie Broadwater
Sarah Byrd
Brittany Carwile
Kelly Hayden
Teagan Trapp

Alto 1

Hannah Boyce
Kathryn Boyce
Riley Ferretti
Bella Greer
Kandace Hillard
Adelaide Hincks
Natalie Humble
Julia Mattingly

Soprano 2

Seungah Kwon
Molly Melahn
Brianna Whittle

Alto 2

Misaki Hall
Youngeun Kim
Emily Wethington

Cardinal Rule
Alexis Paxton, *director*

Brooklyn Ivey
Rebecca DeMoor
Audrey Mackey
Olivia Sapp

Kiki Pastor-Richard
Olivia Bickford
Madison Moffett
Miah Jamison
Landon Smith

Noah Mayfield
Jeremiah Brown
Noah VanRude
Jordan Casey

University Chorus

Won Joo Ahn, *director*

Soprano I

Sophie Broadwater
Rebecca DeMoor
Lana Finley
Myung Greenwalt
Kate Kincaid
Katie Radtke
Elise Scullin
Kyrstin Tillman

Soprano II

Hannah Broomhall
Grayson Brown
Rebekah Canary
Emily Grace Gudgel
Brooklyn Ivey
Avalon McAffrey
Taylee Melton
Kaitlyn Miller
Isabelle Osborne
Kiki Pastor-Richard
Asia Vincent

Tenor I

William Carnal
Andrew Ramsey

Tenor II

Kristofer Anderson*
Jose Herrera
Kevin Parr
Shaun Sanders

Online Participants

Faith Appleby
Sydney Dunigan
Julia Hardebeck
Emily McCreary
Anna Miniard
Gabrielle Runyon
Jensen Self
Jonathan Simpson
Caroline Snyder

Alto I

Olivia Bickford
Rachel Ford
Eva Kate Howell
Natalie Humble
Catherine Johnson
Abby Laughlin
Kennedy McCollam
Lily Paff
Hope Patrick
Emily Wethington

Alto II

Miah Jamison
Youngeun Kim*
Kylie McGuffey
Sarah Martel
Emily Wittman

Bass I

Jeremiah Brown
Henry Davison
Zachary Fogarty
Michael Hall
Jacob Odle
Will Richards
Richard Saber
Brett Voth

Bass II

Austin Echols*
Jake Giles
Liam Hedrick
Daniel Ngongo
Oliver Adam Sayani
Jack Segal

**graduate student*

Collegiate Chorale

Kent Hatteberg, *director*

Soprano 1

Olivia Andrews
Sarah Byrd
Maddie Carbary
Brittany Carwile
Mea Graham
Savannah Knapp
Abigail Mires

Soprano 2

Lorin Bridges
Lauren Curtsinger-Stone
Sarah Givens
Molly Melahn
Natalie Minton
Sarah Moser
Reagan Shourds
Ashley Stephens

Tenor 1

Nick Claussen
Benjamin Horman
James Layton
JT Roy
Max Taylor

Tenor 2

Kristofer Anderson*
Tyler Carnes
Dawson Hardin
Matthew Houston
Ethan Murphey
Calvin Ramirez

**graduate student*

Alto 1

Kaitlyn Beard
Emily Brumley
Sydney Davenport
Riley Ferretti
Amelia Glikin
Adelaide Hincks
Caitlyn Kirchner
Hannelore Mehler
Sela Sin

Alto 2

Reagan Bunce
Ashton Clark
Katie Jordan
Youngeun Kim*
Emily Spradling
Rachel Turnbull
LaKyya Washington

Bass 1

Cameron Carnes
Benjamin Carter
Jonah Carter
Andrew Chapman
Walter Cooper
K. Alex Hatton
Noah Mayfield
Carter M. Nelson
Isaac Pendley
Samuel Ritchie

Bass 2

Jimmy Cluxton
Austin Echols*
Troy Sleeman
Austin T. Smith
Spencer Smith
Noah VanRude
Christopher Vera

**STUDENT
ELECTRONIC
&
COMPUTER
MUSIC**

Wednesday, October 21, 2020
School of Music Courtyard
7:00 p.m.

PROGRAM

Wendy's Pipe Dream (2018) Tanner Jones
(b. 1998)

given, with waterfall and gaslamp in hand (2020) Isaac Barzso
(b. 1997)

Alex Shinn, *double bass*
Isaac Barzso, *electronics*

Rondo de Lit (2020) Oliver Sayani
(b. 1997)

- I. Mind – Arrival
- II. Body – Presence
- III. Spirit - Departure

Experimental Short 1 (2019) Andrew M. Ramsey
(b. 1998)

The Enchanted Forest (2020) Oliver Montgomery
(b. 1973)

Scandium (2020) Riley Ferretti
(b. 2000)

dreams. (2020) Alex Shinn
(b. 1994)

Alex Shinn, *electronics*

Perpetual Cycle (2015) Nicholas Hall
(b. 1986)

News Cycles (2020) Roger Knight
(b. 1985)

Roger Knight, *electronics*

images implicites Timothy Amalavage-Smith
et musique concrète (2020) (b. 1997)

Timothy Smith, *electronics*

Three Movements of Midi (2020)

Thaddaeus Harris
(b. 2000)

- I. Percussion Introduced
- II. Melody Introduced
- III. Together as One

spinespill_ (2020)

Gunner Basinger (b. 1991)
& Andrew M Ramsey (b. 1998)

[...] oblivious neglect [...] (2020)

Isaac Barzso
(b. 1997)

Aaron Hill, voice and electronics

Destroyed the City (2019)

Andrew M Ramsey
(b. 1998)

For Guitar and Electronics (2020)

Gunner Basinger
(b. 1991)



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PROGRAM NOTES

Wendy's Pipe Dream (2018)

**Tanner Jones
(b. 1998)**

An homage to the electronic music pioneer Wendy Carlos, *Wendy's Pipe Dream* is a short, hazy soundscape of manipulated overtones that generate rhythm and shifting colors from changing cutoff frequencies. Voices weave in and out of the swelling sounds, a reflection of Ms. Carlos' unique vocoding style.

**given, with waterfall and gaslamp in hand (2020) Isaac Barzso
(b. 1997)**

Marcel Duchamp spent over twenty years in secret working on his final major work *Étant donnés*, a tableau ultimately only visible through peepholes in a door. A general translation of the full title is *Given: 1. The Waterfall, 2. The Illuminating Gas*.

Rondo de Lit (2020)

**Oliver Sayani
(b. 1997)**

Composed in the Spring of 2020, quarantined at my home in Cumberland Gap, TN, while reminiscing about one of the best and most interesting experiences I've had: a trip with two of my family members to Klaipeda, Lithuania back in 2014. I decided to make a musical memoir of this experience, playing all of the instruments by hand in 7x8 home studio, and applying some of the creative audio techniques I had been learning in Creative audio class with Dr. Wołek. Lithuania is an eclectic place. Walking through the streets of Klaipeda I saw electronic concerts with amoebas projected on a large screen with people of all ages lying in the grass, gypsy wanderers like myself (but less American looking) playing tambourines and accordions, smelled their incenses, felt the sting of the cold wind in the night, heard a young punk with liberty spikes playing Nirvana on an acoustic guitar down the pier, at least three different languages spoken at any given time, and saw girls who look like supermodels buying ridiculously huge hocks of meat at the supermarket deli. All this and much more I experienced in a mere three days of traversing that city, and hopefully you can experience these things and whatever else your mind, body, and spirit may interpret after 6 and a half minutes of this three movement memoir. Thank you for listening.

Experimental Short 1 (2019)**Andrew M Ramsey
(b. 1998)**

An experimental collection of royalty free and filmed footage. All the sounds were added after the fact with the use of field recordings and foley techniques.

The Enchanted Forest (2020)**Oliver Montgomery
(b. 1973)**

Oliver Montgomery is a Senior at the University of Louisville majoring in Organizational Leadership and Learning with a Minor in New Media Music. *The Enchanted Forest* was created using his own sound designs and electronic music. This melodrama will keep you intense with the dark sounds of this forest.

Scandium (2020)**Riley Ferretti
(b. 2000)**

The piece *Scandium* was written as a final project for the Creative Audio Production Techniques class and was written at the start of quarantine. This piece explores the soundscapes and feelings of isolation.

dreams. (2020)**Alex Shinn
(b. 1994)**

This piece is meant to make you see how experiences during your day are what feed into your dreams, and how when dreaming thoughts blend together, and often become unintelligible.

Perpetual Cycle (2015)**Nicholas Hall
(b. 1986)**

Max-based composition that manipulates pre-recorded samples and explores frequency modulation.

News Cycles (2020)**Roger Knight
(b. 1985)**

Following the news in 2020.

**images implicites
et musique concrète (2020)**

**Timothy Amalavage-Smith
(b. 1997)**

The piece explores the live electronic manipulation of real audio (recorded, unaltered natural sounds) in MAX/MSP/JITTER and animated images simulated in Blender. The real audio being manipulated is a reference to Pierre Schaefer's concept of *musique concrète* with *images implicates* being a contrived antithetical idea but in terms of manipulating video.

Three Movements of Midi (2020)

**Thaddaeus Harris
(b. 2000)**

This piece was a lot of fun to work on and it was my first time ever using midi. The first movement was planned, regarding the different percussive entrances, but the second and third movements were both improved. I picked a key, picked an instrument, and improved on each of the tracks. I am a percussionist and I enjoy very tonal, beautiful music. This work reflects that aspect with the introduction of the percussion and the melody in the first two movements, and then those two being put together for the last movement.

spinespill_ (2020)

**Gunner Basinger (b. 1991)
& Andrew M Ramsey (b. 1998)**

The first track off a collaboration album made completely online during the Covid Quarantine by Gunner Basinger and I that was released by Mt. Meteor Records. The distanced online collaborative songwriting created a hectic atmosphere for the songs allowing them to merge between different genres of electronic music.

[...] oblivious neglect [...] (2020)

**Isaac Barzso
(b. 1997)**

[...] oblivious neglect [...] is a study in the deconstruction of semantic language. The chosen text, from James Joyce's *Ulysses*, is, in a way, nonsense: a number of various young Dubliners, some of them medical students, have made their way to a hospital's waiting room while on a alcohol-based bender, and are pompously rambling on in Latin while a woman is giving birth one room over. Joyce chooses to translate most of this section from Latin to English, but without giving it any normal English diction or syntax. To make matters worse, the speech given by the young Dubliners is almost incomprehensible in its meaning; the reader is given almost no context for the characters' thoughts (a difficult proposition, though typical of *Ulysses*) and for

the meaning of their speech. Joyce's text is a deconstruction of what was once completely and easily comprehensible; essentially, Joyce takes semantic meaning and filters it until it loses much of its substance. [...] oblivious neglect [...] takes Joyce's result and continues to filter it; there is more loss, more misunderstanding, and more semantic deconstruction leading us to the "oblivious neglect" for context that Joyce's text mentions.

Text:

Deshil Holles Eamus. Deshil Holles Eamus. Deshil Holles Eamus.

Send us bright one, light one, Horhorn, quickening and wombfruit. Send us bright one, light one, Horhorn, quickening and wombfruit. Send us bright one, light one, Horhorn, quickening and wombfruit.

Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa! Hoopsa boyaboy hoopsa!

Universally that person's acumen is esteemed very little perceptive concerning whatsoever matters are being held as most profitably by mortals with sapience endowed to be studied who is ignorant of that which the most in doctrine erudite and certainly by reason of that in them high mind's ornament deserving of veneration constantly maintain when by general consent they affirm that other circumstances being equal by no exterior splendour is the prosperity of a nation more efficaciously asserted than by the measure of how far forward may have progressed the tribute of its solicitude for that proliferent continuance which of evils the original if it be absent when fortunately present constitutes the certain sign of omnipotent nature's incorrupted benefaction. For who is there who anything of some significance has apprehended but is conscious that that exterior splendour may be the surface of a downwardtending lutulent reality or on the contrary anyone so is there unilluminated as not to perceive that as no nature's boon can contend against the bounty of increase so it behooves every most just citizen to become the exhortator and admonisher of his semblables and to tremble lest what had in the past been by the nation excellently commenced might be in the future not with similar excellence accomplished if an inverecund habit shall have gradually traduced the honourable by ancestors transmitted customs to that thither of profundity that that one was audacious excessively who would have the hardihood to rise affirming that no more odious offence

*can for anyone be than to oblivious neglect to consign that
evangel simultaneously command and promise which on
all mortals with prophecy of abundance or with
diminution's menace that exalted of reiteratedly
procreating function ever irrevocably enjoined?*

Destroyed the City (2019)

**Andrew M Ramsey
(b. 1998)**

A soundscape made completely of field recordings collected throughout 2019.

For Guitar and Electronics (2020)

**Gunner Basinger
(b. 1991)**

“For Guitar and Electronics” is a tape music piece written for Electric Guitar and various electronics in the Spring of 2020.

UNIVERSITY OF LOUISVILLE

JAZZ LAB ENSEMBLE

GABE EVENS, Director

30 Minute Blues Allan Nilsson

Words or Action? Gabe Evens

Carnival Nocturne Allan Nilsson

Golden Apples Joel Murtaugh

From the Top Allan Nilsson

Tanner Swift, *saxophones*

Allan Nilsson, *guitar*

Colin Crothers, *piano*

Joel Murtaugh, *bass*

Jeremy Rochman, *drums and aux percussion*

Christian Olds, *drums and aux percussion*

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Doo Wop Shop	Talkbass / Talkguitar
French Lick Resort	TGOTinting
Heritage Wine & Spirits	TNT
Holiday Green Cleaners	Tyler Park Jazz Fest
Jack Fry's	The University Club
Mary Anne and John Watkins*	VisionFirst
Meme-Tech	Terry & Morris Weiss*
Music & Arts	Wiltshire on Market
Music-Go-Round	Yamaha Musical Instruments
Musician's Local 11-637	
Neva & John Scott*	

Duet:

Downbeat Magazine
Susan & John Philips

Ensemble:

Carmichael's Bookstore
Columbine Bed & Breakfast
Embassy Suites
Guitar Emporium
Magnetic Tape Center
Rob McClain Insurance
Varanese
Yoga on Baxter

** Jazz-4-Kids Supporter*



Katelyn Blaszyński

saxophone

*student of Adam McCord
& Michael Tracy*

Adrienne Fontenot, *piano*
Charlie Noderer, *trumpet*
Spencer Hawkins, *trombone*
De'Quan Tunstall, *piano*
Jailynn Lake-Noel, *bass*
Fiona Palensky, *drums*

SENIOR RECITAL
Highland Presbyterian Church
Saturday Afternoon
October 24, 2020
2:00 p.m.

PROGRAM

Picnic on the Marne (1984)

Ned Rorem
(b. 1923)

- I. Driving from Paris
- II. A Bend in the River
- III. Bal Musette
- IV. Vermouth
- V. A Tense Discussion
- VI. Making Up
- VII. The Ride Back to Town

Concerto for Alto Saxophone
and Orchestra (1941)

Paul Creston
(1906-1985)

- I. Energetic
- II. Meditative
- III. Rhythmic

Adrienne Fontenot, *piano*

INTERMISSION

Like Someone in Love

Jimmy Van Heusen
(1913-1990)

arr. Art Blakey and the Jazz Messengers

Confirmation/26-2

Charlie Parker (1920-1955)
& John Coltrane (1926-1967)

I Can't Get Started

Vernon Duke
(1903-1969)

I'll Remember April

Gene de Paul
(1919-1988)

I'm Not So Sure

Cedar Walton (1934-2013)
arr. Roy Hargrove

Charlie Noderer, *trumpet*
Spencer Hawkins, *trombone*
De'Quan Tunstull, *piano*
Jailynn Lake-Noel, *bass*
Fiona Palensky, *drums*

PROGRAM NOTES

Picnic on the Marne (1984)

Ned Rorem
(b. 1923)

An American-born artist, Ned Rorem has become one of the country's most honored composers. Described as "the world's best composer of art songs," by Time Magazine, Rorem's list of accolades is impressive, but not as extensive as his catalog of works. The artist has composed three symphonies, four piano concertos and an array of other orchestral works, music for chamber ensembles, ten operas, choral works of every description, and hundreds of songs and cycles. However, Rorem's artistic output does not stop at the end of a musical score; he is the author of 16 books, including five volumes of diaries and collections of lectures and criticism. Considering his writing abilities, it is fitting that Rorem is able to tell such a vivid story in his work *Picnic on the Marne*. This piece for saxophone and piano is a series of seven contrasting waltzes. The programmatic work describes a road trip that Rorem took with a lover in 1956, a day that clearly had many twists and turns. It begins with a quick, winding saxophone lick that is present throughout the movement "Driving from Paris." This representation of a speeding car is contrasted with a calmer theme, imaginably serving as a glimpse inside the car on their journey. "A Bend in the River" offers a romantic view of the scenery, and "Bal Musette" provides a playful and exuberant dance. The excitement ceases with "Vermouth," an intoxicated and exhausted point on their picnic. This escalates to a fight, or "A Tense Discussion," between saxophone and piano in an aggressive dialogue, which is followed by a seemingly spiteful reconciliation in "Making Up." The final movement, "The Ride Back to Town," concludes the work slowly and resonantly, but again the piano and saxophone are pitted against each other. This conclusion captures the experience of couples who recollect a journey or date in rather different ways.

**Concerto for Alto Saxophone
and Orchestra (1941)**

**Paul Creston
(1906-1985)**

Born to Italian immigrants in New York City in 1906, Paul Creston is the second American composer showcased on today's recital. His body of works include five symphonies, concertos for violin, piano, saxophone, and marimba, several dance works, songs, and choral, chamber, and instrumental pieces. Creston established a career as an organist, composer, and professor of music at numerous universities despite a lack of formal training; he was entirely self-taught with the exception of keyboard lessons in his youth. The composer's success came early, with his compositions among the most performed pieces of the 1930s, 1940s, and 1950s. Rhythm is a cornerstone of Creston's work, and his music often emphasizes shifting subdivisions of regular meters. Syncopation and strong rhythmic sense play an extremely important role in his *Concerto for Alto Saxophone and Orchestra*. This reduction for saxophone and piano follows the traditional three-movement format for a concerto. "Energetic" opens in dramatic fashion with a stomping, lower piano melody interrupted by saxophone cadenzas. The movement settles into a pattern of driving, syncopated music contrasted with sections of lyrical interpretations of the first theme. This bombastic first movement is followed by "Meditative," a floating and dream-like reflection in 5/4 time. The saxophone cadenza in the middle features two mindsets: an outward projection of longing juxtaposed with reserved, inward reflection. The last movement, "Rhythmic," is in a rondo form, and it features a highly syncopated reoccurring first theme. These 'A' sections are offset by more lyrical melodies, each one paired with a distinctive piano accompaniment. A furious cadenza breaks this rondo form just before a sense of finality is reached with one final arpeggio.

Like Someone in Love

**Jimmy Van Heusen
(1913-1990)**

arr. Art Blakey and the Jazz Messengers

While “Like Someone in Love” was made popular by Bing Crosby in 1945, the piece was first introduced in the comedic-western movie musical *Belle of the Yukon* by Dinah Shore. Featuring an easy-going melody, “Like Someone in Love” is an excellent example of how a composer can write a clear, logical melodic line through a fairly complex set of chord changes. Johnny Burke’s lyrics pair perfectly with this relaxed melody: “Lately I find myself out gazing at stars/ Hearing guitars like someone in love.” My arrangement is based on Art Blakey and the Jazz Messengers’ interpretation. I have transcribed Bobby Timmons’ piano introduction as well as arranged horn backgrounds based on rhythm section hits from this recording.

Confirmation/26-2

**Charlie Parker (1920-1955)
& John Coltrane (1926-1967)**

Perhaps the most famous composition of Charlie Parker’s, “Confirmation” remains an important bebop tune in jazz repertory today. Parker, or “Bird,” first started performing the tune in clubs as early as 1945, but the first released version of “Confirmation” was taken from a broadcast of a Carnegie Hall performance in 1947. This notoriously complex composition was taken to the next level by John Coltrane in 1960 with his contrafact of the piece, “26-2”. While contrafacts typically follow the harmony of the original tune, Coltrane superimposes his own changes while keeping the initial and target chords of each section. Today’s arrangement includes excerpts of both melodies, beginning with “Confirmation”, transitioning to “26-2”, and then concluding with “Confirmation”.

I Can't Get Started

**Vernon Duke
(1903-1969)**

Like many other jazz standards, “I Can’t Get Started” made its first appearance on Broadway. In the production entitled *Ziegfeld Follies of 1936*, comedian and actor Bob Hope sang of his lofty accomplishments and attributes in attempt to win the heart of a reluctant suitor: “I’ve flown around the world in a plane/ I’ve settled revolutions in Spain/ And the North Pole I have charted/ Still, I can’t get started with you.” The tune’s popularity gained momentum in 1937 when Hal Kemp and His Orchestra’s version peaked at 14th place on the charts, while a subsequent recording by Bunny Berigan and His Orchestra reached 10th. These versions exemplify the range of tempos the tune is performed—from medium swing to slow ballad. My arrangement today is inspired by Cannonball Adderley’s interpretation on his album with Nancy Wilson.

I’ll Remember April

**Gene de Paul
(1919-1988)**

“I’ll Remember April” was written in 1941 for the comedic movie *Ride ‘Em Cowboy*, an extremely unusual venue for what would become a jazz standard. The song did only moderately well until adopted as a bop tune in the late 1940s, with Bud Powell and Charlie Parker’s recordings as most notably successful. A traditionally nostalgic and sentimental piece, the lyrics depict a remembrance of a lost love: “I’ll be content you loved me once in April/ Your lips were warm and love and spring were new/ I’m not afraid of autumn and her sorrow/ For I’ll remember April and you.” Today’s performance will best reflect the later interpretations of the piece, specifically Sonny Stitt’s on his album with the Oscar Peterson Trio as well as Cannonball Adderley’s on *Sophisticated Swing*.

I’m Not So Sure

**Cedar Walton (1934-2013)
arr. Roy Hargrove**

First released in 1973, “I’m Not So Sure” was composed during Cedar Walton’s tenure with Art Blakey and the Jazz Messengers. Walton joined the group in 1961, where he was one of the start in what became Art Blakey’s most celebrated lineups. This final selection is a searing and soulful funk tune, most closely following the arrangement by Roy Hargrove on his album *Earfood*.

UNIVERSITY OF LOUISVILLE JAZZ FACULTY & STUDENTS

There Will Never Be Another You (1942)

Harry Warren
(1893-1981)

Alone Together (1932)

Arthur Schwartz
(1900-1984)

Recordame (1963)

Joe Henderson
(1937-2001)

Joy Spring (1954)

Clifford Brown
(1930-1956)

Straight, No Chaser (1966-1967)

Thelonious Monk
(1917-1982)

STUDENTS

Ben Sevy, *saxophone*
Josh Dickey, *saxophone*
Jonny Simpson, *piano*
Jailynn Lake, *bass*

FACULTY

Craig Wagner, *guitar*
Gabe Evens, *piano*
Chris Fitzgerald, *bass*
Mike Hyman, *drums*

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Trio:

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Carothers Law Office	Steilberg String Instruments
Decca Restaurant	Stites & Harbison, PLLC*
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Holiday Green Cleaners	Tyler Park Jazz Fest
Jack Fry's	The University Club
Mary Anne and John Watkins*	VisionFirst
Meme-Tech	Terry & Morris Weiss*
Music & Arts	Wiltshire on Market
Music-Go-Round	Yamaha Musical Instruments
Musician's Local 11-637	
Neva & John Scott*	

Duet:

Downbeat Magazine
Susan & John Philips

Ensemble:

Carmichael's Bookstore
Columbine Bed & Breakfast
Embassy Suites
Guitar Emporium
Magnetic Tape Center
Rob McClain Insurance
Varanese
Yoga on Baxter

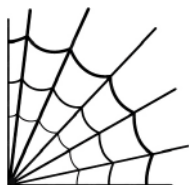
** Jazz-4-Kids Supporter*



University Symphony Horror-chestra Halloween Haunt-cert

Conducted by the Undead Student Conductors
David Borman III, Austin Echols,
Seungah Kwon, Joshua Lowery,
Donald Robbins, Benjamin Taylor,
Christopher Wolfzorn

Kimcherie Lloyd, Manipulator of Mayhem
Chad Sloan, Master of Scaremonies



*Saturday Evening
October 31, 2020
8:00 p.m.*

PROGRAM

Peer Gynt Suite No. 1, Op. 46 (1874-1875)
II. The Death of Åse

Edvard Grieg
(† Died 1907)

Invisible conductor

The Rites of Scream: Trumpets

Peer Gynt Suite No. 1, Op. 46 (1874-1875)
III. Anitra's Dance

Edvard Grieg

Austin Echols, *conductor*

The Rites of Scream: Low Brass

"The Belt of Faith" from
Parasite (2019)

Jae Il Jung
(† Undead)

Seungah Kwon, *conductor*

The Rites of Scream: Double Basses

The Saga of the Heroic Space Pirates

arr. Matthew Boothe

Donald Robbins, *conductor*

The Rites of Scream: Violins

Russian Funeral
for Brass and Percussion (1936)

Benjamin Britten
(† Died 1976)

Donald Robbins, *conductor*

The Rites of Scream: Cellos

Selection from
Psycho (1960)

Bernard Herrman († Died 1975)
arr. Brad Ritchie

Joshua Lowery, *conductor*

The Rites of Scream: Woodwinds

“The Fellowship of the Ring” from
The Lord of the Rings (2003)

Howard Shore († Undead)
arr. John Whitney

Benjamin Taylor, *conductor*

The Rites of Scream: Violas

Danse Macabre (1874)

Camille Saint-Saëns († Died 1921)

David Borman III, *conductor*

The Rites of Scream: Percussion

“Imperial March” from
The Empire Strikes Back (1980)

John Williams
(† Undead)

The Undead Conductors

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music (except those experiencing brimstone problems).

In the unlikely event of fire or other emergency, please walk to the nearest exit.

The use of recording devices and flash photography is strictly prohibited and punishable by rack.

On pain of death, please silence cell phones & other electronic devices.

Rest in Peace.

PROGRAM NOTES

Peer Gynt Suite No. 1, Op. 46 (1874-1875)

II. The Death of Åse

III. Anitra's Dance

Edvard Grieg

(† Died 1907)

Norwegian composer, pianist, and conductor Edvard Grieg was the foremost Scandinavian composer of his generation and a leading proponent of Norwegian music. In January 1874, Norwegian dramatist Henrik Ibsen invited Grieg to compose original music for his five-act play, *Peer Gynt*. Grieg accepted the commission and spent a great deal longer completing the score than he did on many of his earlier works. *Peer Gynt* chronicles the journey of its title character from the mountains of Scandinavia to the North African desert. The variety of geographical settings and exotic characters in *Peer Gynt* provided ample inspiration for Grieg though he later stated his preference for composing his own music without the input of an author. Grieg eventually extracted music from the play into two four-movement suites, Suite No. 1, Op. 46 and Suite No. 2, Op. 55. "Åse's Death" and "Anitra's Dance" both come from Suite No. 1. "Åse's Death" accompanied the death of Peer Gynt's mother, Åse, while "Anitra's Dance" underscored Peer Gynt's attempt to seduce Anitra, the daughter of a Turkish chieftain, who ultimately stole his money and rings and escaped his advances. In spite of the questionable exoticism which inspired their composition, Grieg's evergreen melodic sensibilities have secured the suites' position among his most-performed works and broadened their appeal to even popular culture.

Program note by Austin Echols.

"The Belt of Faith" from

***Parasite* (2019)**

Jae Il Jung

(† Undead)

"The Belt of Faith" is from the soundtrack of the movie *Parasite* which was released in 2019. *Parasite* won several Oscars at the 92nd Academy Awards, including Best Director, Best Original Screenplay, and Best International Feature Film, and became the first non-English language film to win the Academy Award for Best Picture. The film starts lightly and comically, but partway through the atmosphere changes to a thriller in an instant with a severe rainstorm. "The Belt of Faith" is the background music for a long sequence during which the Kim family strategizes and tricks their way into acquiring the Park family's housekeeper's job. They do this by exploiting the housekeeper's peach allergy to convince Mrs. Park that her housekeeper has tuberculosis. As the film progresses, we discover

the story is filled with characters who pretend to be something they aren't, such as the son who fails to get into college pretends to be a college student in order to get a tutoring job, while the daughter pretends to be a smart student who studied art abroad but actually hadn't even studied art anywhere, etc. All of the characters look perfectly put-together on the outside, but they are all hiding dirty secrets, like a well-packaged fruit that's actually rotten. The music mirrors this. The music sounds Baroque in style: elegant and perfect. However, it is not from the Baroque era at all. In fact, the composer of the score, Jae Il Jung, hadn't studied Baroque era music, but he listened to Bach's Goldberg variations every day to make 'fake' Baroque style music to musically convey the message of the scene.

The instrumentation consists of the traditional Baroque string quartet, with a contrabass, two flutes, a harpsichord, and timpani. It has lots of contrasting features, as in concerto style; dynamics, solo and tutti sections, a main melody line in the violins that is quite sharp and features descending lines and a soft solo melody played by the cello. The dynamics, chord progression, and running 16th notes in the strings all work together to express the emotions of the film at the end.

Program note by Seungah Kwon.

The Saga of the Heroic Space Pirates arr. Matthew Boothe

What happens when you give a bass player too much free time in a rehearsal? For Matthew Boothe, it often turned to a game of song association. During Matthew's time as a member of the University of Louisville Bass section, it became a running joke to find associations between the pieces that they were playing in orchestra and songs that would be familiar to them; for example, Boothe found a striking similarity between a theme from a movement of a Tchaikovsky symphony and a song from the animated musical *An American Tail*. *The Saga of the Heroic Space Pirates* is another example of this exercise. Boothe takes many iconic themes from Hans Zimmer's soundtrack and combines them with musical quotes from Holst's *The Planets*, Strauss' *Ein Heldenleben*, and the traditional sea shanty "Drunken Sailor."

Program note by Donald Robbins.

**Russian Funeral
for Brass and Percussion (1936)**

**Benjamin Britten
(† Died 1976)**

Benjamin Britten was born in Lowestoft, Suffolk in 1913. While Benjamin Britten wrote many works for choirs, orchestras, and other chamber groups, he only wrote one piece for brass band: *Russian Funeral*. Britten was a staunch pacifist and in his personal writings he actually called this work “War and Death.” For him it was meant as a tribute to all of those that had already lost their lives in the various conflicts in the 20th century surrounding fascism. Starting from a quiet place, the opening section is derived from a melody to a funeral song from the Russian Revolution. The middle section begins a new dance-like theme that starts with constant trumpet fanfares, similar in style to some trumpet passages from Britten’s other works that he would later write, *War Requiem* and *Owen Win-grave*. To close the piece, it returns to a more triumphant building of the opening theme and ends on an emphatic note.

Program note by Donald Robbins.

**Suite from
Psycho (1960)**

**Bernard Herrman († Died 1975)
arr. Brad Ritchie**

In 1960, Alfred Hitchcock released his psychological thriller-horror film, *Psycho*. He had to finance the film himself to convince the studios to produce the risky project. This reduced the film’s budget and had a hand in shaping the film’s aesthetic since they had to use a television crew and black and white cameras. Additionally, the film’s music budget decreased significantly.

Hitchcock had regularly collaborated with film composer, Bernard Hermann, and hired him again for this project. With the smaller budget, Hermann was forced to only use a string orchestra. He worked around that limitation and created a soundtrack that had a unique sound and contrasted the soundtracks of that era. Many popular films at the time were still a part of the “Golden-Age” of film scores; they would use full orchestras with lush, late-romantic harmonies. However, Bernard Hermann’s score paired primarily dissonant harmonies with an aggressive repetition. Additionally, most of the score instructs the strings to play with mutes. Since film scores are recorded in a studio setting, they were able to place the microphones close to the instruments, letting the mutes affect timbre while not affecting the volume. The entire score lasts about fifty minutes but has been arranged into a four to five-minute suite for string orchestra by Brad Ritchie.

Now an Emmy-award winning composer/arranger/orchestrator, Ritchie arranged a handful of film scores for the University of Louisville Orchestra's previous Halloween Concerts. In this suite, he includes all the main film cues in their original scoring, but Ritchie weaves a cohesive stream of music within the suite itself. The University of Louisville is thrilled to present Ritchie's take on Hermann's iconic and chilling score.

Program note by Joshua Lowery.

**"The Fellowship of the Ring" from Howard Shore († Undead)
The Lord of the Rings (2003) arr. John Whitney**

Born in Canada on October 18th, 1946 to Jewish parents, Howard Shore has led a varied musical life and career thus far. After studying at Berklee College of Music Shore was a member of the well known jazz fusion band Lighthouse and then quite notably went on to be the music director for Saturday Night Live! from 1975-1980, even appearing in some musical sketches. Besides the *Lord of the Rings* series, he has composed music for such films as *The Silence of the Lambs*, *Mrs. Doubtfire*, and *The Aviator*.

The Fellowship of the Ring was released on film in 2001 to great critical acclaim. The film won four Academy Awards including "Best Cinematography", "Best Visual Effects", "Best Makeup", and "Best Original Score". The original score includes many non-orchestral instruments and a plethora of leitmotives, which Shore uses seamlessly throughout to enhance the musical story. The music itself is so iconic, and so ingrained into popular culture, that most people would likely recognize the score simply by hearing the first three measures of the melody.

John Whitney's arrangement, which was released in 2002, artfully strings together the many themes from the film while loosely following the arc of the storyline. In total the music has nine unique sections, some of which are reiterated, as well as being superimposed over one another in various sections. Audience members will surely be stirred by the awesome emotional journey of this piece!

Program note by Benjamin Taylor.

Danse Macabre (1874)

Camille Saint-Saëns († Died 1921)

Danse Macabre by Camille Saint-Saëns premiered in 1874. The piece's name literally translates to "Dance of Death." The piece serves as an allegory highlighting the universality of death, and how the dance unites all, no matter what one has accomplished during their life. This symphonic poem began as a piece for voice and piano, but was then expanded to full orchestra where the violin line replaced the solo voice. The words written for the original piece by poet Henri Cazalis, show the creepy nature of the music.

DANSE MACABRE by Henri Cazalis

*"Zig, Zig, Zig, Death in a cadence
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, Zig, Zag on his violin.*

*The winter wind blows, and the night is dark;
Moans are heard in the linden-trees.
Through the gloom white skeletons pass,
Running and leaping in their shrouds.*

*Zig, zig, zig, each one is frisking;
The bones of the dancers are heard to clatter –
But Sst! of a sudden they quit the round,
They push forward, they fly; the cock has crowed!"*

Saint-Saëns creates specific images from the beginning to the end of the piece. The harp begins with twelve notes in a row, symbolizing the bell tolling at midnight. This twelfth toll of the bell welcomes in death, portrayed by the solo violin. The solo begins on two notes known as the "devil's interval," or tritone which is created by lowering the top string by a half-step in a technique known as scordatura. Later in the piece, the xylophone is used to represent the skeleton's bones clattering. The "Dies Irae" or the "Day of Reckoning" chant is played by the woodwinds and harp in a lighthearted dance. The action becomes increasingly frantic until the oboe plays the rooster's crow which announces the sun is rising. The group of dead all usher themselves back to their graves to wait for next Halloween.

Program note by David Borman III.

**Imperial March from
The Empire Strikes Back (1980)**

**John Williams
(† Undead)**

“The Imperial March” is the third movement from John Williams’ composition *Star Wars: Suite for Orchestra*. The *Suite* consists of six themes found in the original Star Wars trilogy from 1977-1983 which include several musical styles reminiscent of the Late Romantic era of Richard Strauss and the Golden Age of Hollywood with Erich Korngold and Max Steiner. In *Star Wars*, Williams relies heavily on the use of the *leitmotif*, a melody or phrase which signifies a particular character, place, plot element, mood, idea, or relationship, having wrote over 50 such themes and motifs which are developed and modified to reflect the story plot of the film. “The Imperial March”, also known as “Darth Vader’s Theme”, first appears in the movie *The Empire Strikes Back* whenever Darth Vader appears. Three weeks before the movie opened, “The Imperial March” premiered on April 29, 1980, with the Boston Pops Orchestras as it was Williams’ first concert as the official conductor-in-residence.

Written in the key of G minor, the theme revolves around two chords: G minor (dominant) and E-flat minor (submediant) creating a very dark chord progression played mainly by the brass section. The rhythmic structure of the theme is heavy and broad utilizing a combination of quarters and dotted-eighth-sixteenths rhythms outlining the two minor chords. The accompaniment in the strings, woodwinds, and percussion is rather simple, yet driving through its use of the octave, emphasis on eighth note downbeats followed by triplet sixteenth subdivisions, and complex harmony using *sforzando* triplet sixteenths on beat four. When combined, the theme and the accompaniment create a driving and steady force always moving forward which seems to never end.

Program note by Brad Jopek.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Music Director*

David Borman III & Joshua Lowery, *Graduate Teaching Assistants*

VIOLIN I

Emilia Carter[^]
Victoria Smith
Aimee Quinn*
Jennifer Terrell
Samantha Lamkin
Allie Hagan
Gabriela Trindade

VIOLIN II

Misaki Hall*
Taylor Wallace
Anna Laverty
Hannah Gibson
LaMargaret Johnson
AnnaGrace Hurst
Zachary Klein

VIOLA

Elizabeth Knutowski*
Sheronda Shorter
Sarah Wilson
Nathaniel Jackson
Victoria Kovacs

CELLO

Bailey Holbrook*
Lize Dreyer*
Roman Wood
Daniel Risner
Will Goodwind
Ainsley Moore
Nathan Tantasook
Brendan Stock
Ben Meitzen
Leah Preston
Logan Florence

BASS

John Anderson*
Aiden Terry
Tina Slone
Alex Shinn
Arlen Faulkner
Jonathan Kaiser
Michael Dennis
Andrew Van Meter
Taylor Hoog

PICCOLO

Nathaniel Gonzales

FLUTE

Cameron Bilek
Jasper Kasey

OBOE

Jackson Brummett
Stephanie Hile

CLARINET

Robert Acosta
Elise Piecuch

BASS CLARINET

Chandler Craine

BASSOON

Niko Wasdovich

TRUMPET

David Deacon
William Joiner
Joshua James

HORN

Elizabeth Cooksey
Michael Coleman
Tarren Sexton
Bailey Hatzell
Natalie Karrick
Ben Taylor

TROMBONE

Joshua Lang
Taylor Clapp

BASS TROMBONE

Carter Woosley

TUBA

Griffin Wilson

PERCUSSION

Garrett Bunn
Kirk Knight
Alex Prichett
Luke Anderson

HARPSICHORD

David Borman III

KEYBOARD

Seungah Kwon

LIBRARIAN

David Borman III
Joshua Lowery
Seungah Kwon

[^] *Concert Master*

* *Principal*

JAZZ COMBOS

A Foggy Day (1937)

George Gershwin
(1898-1937)

Evidence (1948)

Thelonious Monk
(1917-1982)

Never Let Me Go (1956)

Jay Livingston
(1915-2001)
arranged by Gabe Evens

Donna Lee (1947)

Miles Davis
(1926-1991)

Not the Sharpest Blade

Gabe Evens
(b. 1972)

CHICK COREA COMBO

Gabe Evens, *director*
Ahren Hess, *tenor saxophone*
Will Hoyt, *trumpet*
Spencer Hawkins, *trombone*
Matheus Pagliacci, *piano*
Tyler Papierniak, *bass*
Annalie Durbin, *drums*

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Martha & Peter Hasselbacher*

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Mary Anne and John Watkins*	VisionFirst
Meme-Tech	Terry & Morris Weiss*
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Music-Go-Round	Yamaha Musical Instruments
Musician's Local 11-637	
Neva & John Scott*	

Duet:

Downbeat Magazine
Susan & John Philips

Ensemble:

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Embassy Suites
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** Jazz-4-Kids Supporter*



Derek Douglas Carter

conductor

student of Kimcherie Lloyd

*This recital is presented in partial fulfillment
of the Master of Music degree.*

GRADUATE RECITAL
Friday Evening
November 4, 2020
7:00 p.m.

PROGRAM

3 movements (2016)

Kelley Sheehan
(b. 1989)

Partiels (1975)

Gérard Grisey
(1946-1998)

PERSONNEL

Claire Ervin & Shelby Gardner, *flutes*

Stephanie Hile, *oboe*

Austin Glover & Elise Piecuch, *clarinets*

Chandler Craine, *bass clarinet*

Maddie McGinnis, *alto saxophone*

Natalie Karrick & Tarren Sexton, *horns*

Carter Cantrell, *bass trombone*

Luke Anderson & Paul Pfiefer, *percussion*

Timothy Smith, *piano/keyboard*

Misaki Hall, Gabriela Trindade, & Sarah Wilson, *violins*

Elizabeth Knutowski & Sheronda Shorter, *violas*

Lize Dryer, *cello*

Alex Shinn, *double bass*

Isaac Barzso, *audio engineer*

PROGRAM NOTES

3 movements (2016)

**Kelley Sheehan
(b. 1989)**

The tradition of noise music reaches back to the 19th century in Berlioz's *col legno battuto* in his *Symphonie fantastique*, passes through mid-20th century revolutionaries like Lachenmann and Cage, and is currently championed by established 21st-century composers like Olga Neuwirth and Jürg Frey, among others. The central element of noise music is not that there is noise, however, but to what ends the noise is being used. Cage and Frey try to free noise from a cultural context and make it indistinguishable from sound from a philosophical standpoint. Lachenmann and Neuwirth fill noise with a political fervor, making statements about the establishment, performance practice, and conservative music. Berlioz uses noise as a narrative, programmatic element.

Emerging composer Kelley Sheehan often straddles all of these philosophical approaches, liberating a sound from its instrument, deconstructing instruments into their complex noise jungles, and combining noises across many different mediums to suggest a new sound world to explore. Sheehan's noise often comes from harnessing audio equipment as instruments. A talented audio engineer, Sheehan improvises and performs noise music using audio cables, electronic currents, and DIY mixer set-ups. After careful experimentation, these instruments find a way into her written compositions. Even pieces with no electronics have a clear electronic-noise influence, such as her *3 movements*. Experimentation with instruments is clearly seen with the "rice rattle" effect—using a cup filled with rice on the piano strings and the bass drum. Other noises permeate her sound world, like different scraping sounds that appear, though always quiet and non-intrusive.

3 movements is an early success for Sheehan, written in 2016 for DePaul University's Ensemble 20+. Written before her turn toward electronics, *3 movements* foreshadows Sheehan's later compositional focus. Sheehan shows that abandoning pitch does not mean abandoning form, phrasing, or motif. The audience is still treated to the push and pull of musical structure, transmitted through her imaginative orchestration. The marimba is pushed to a new sonic limit, and the bass drum shows its melodic capabilities. The violins shimmer and glisten, paralleling the flutes, in a texture that adds body and color to the light airy timbre of the winds. The alto saxophone is used as an unstable drone for precarious sounds carefully layered on top. Yet all of these sounds blend together and

evolve over time as we move into each new movement, so when material finally returns, it has been entirely recontextualized and the audience experiences the old as new. In this way, Sheehan uses her orchestrational skills to build form and phrasing.

Kelley Sheehan has already made a splash in the contemporary music world, having won the Gaudeamus Award in 2019 and ASCAP/Seamus Award 2020. She began her musical life as a pianist and jazz guitarist but quickly turned to composing. Surrounded by hundreds of groundbreaking new artists in her hometown Chicago, Sheehan quickly found herself part of the experimental noise and free improv scenes both as an audience member and, eventually, as performer and collaborator. Noise and collaboration would eventually become central forces in Sheehan's music; however, her work always begins from an inward place, exploring each instrument and finding a sound to incorporate into a musical world. After completing a degree in composition from DePaul University in 2017, Sheehan spent the next three years freelancing, collaborating, improvising, audio engineering, and even leading an online magazine as co-editor-in-chief in Chicago. Sheehan currently resides in Boston while pursuing a PhD in music composition at Harvard University under the direction of Chaya Czernowin.

Partiels (1975)

**G rard Grisey
(1946-1998)**

The bleak reality of post-WWII life was aurally paralleled in Western art music by pupils of Schoenberg's groundbreaking system of twelve-tone serial composition. The sensuality, emotionality, and rich tonal harmonies of Romantic composers like Wagner, Chopin, and Schubert grew out of favor, and a new generation of Modernists sought new structures with which to make music, preferring generative techniques to overcome the flaw of human error, and most importantly to avoid tonal key areas. Even though serialism began as a rejection of establishment norms in Western art music, it became the norm, and even the expectation for classical music by the '50s—Aaron Copland, Igor Stravinsky, and even Benjamin Britten eventually dipped in their toes. In the '60s and '70s, a new generation of composers who grew up surrounded by serialism longed for something different. In America, minimalists like Steve Reich, Philip Glass, and Terry Riley explored repetition and looping to explore the meditational ability of music. In Eastern Europe, composers like G rcecki and Schnittke used pastiche to revisit musics long gone.

In France, the upcoming generation of composers combined the rich French tradition of timbre and orchestration exemplified by Claude Debussy, Henri Dutilleux, and Olivier Messiaen with the new invention of the computer. At the Institut de Recherche et Coordination Acoustique/Musique, or IRCAM, composers were able to analyze sound and break it down into its constituents: a complex jungle of waveforms and harmonics precisely graphed out through sonograms and spectrograms. The music inspired by this data became known as spectralism—much to the chagrin of its composers—and the first landmark spectral pieces were by Tristan Murail, Gérard Grisey, and Hugues Dufourt.

In 1975 Grisey composed *Partiels*, a staple of the spectral music repertoire. Grisey incorporated *Partiels* into a larger cycle of works called *Les espaces acoustiques*, which explores the various properties of acoustic phenomena. In *Partiels*, Grisey takes the sonographic data of a trombone playing an E2 (heard in the opening) and orchestrates its periodic cycles and harmonic world. At first glance, this texture might sound hazy and out of tune, but the pitches are loyal to the fundamental laws of acoustics, and the rhythms evoke the cyclical, evolutionary nature of sound.

Born in France, Grisey studied music early, and enrolled in a conservatory in Germany before studying with Dutilleux and Messiaen at the Paris Conservatory starting in 1965. In 1972, he won the competitive Prix de Rome and moved to Rome where he befriended Tristan Murail. Together they founded *Ensemble L'itinéraire* with Roger Tessier, Mich  el L  vinas, and later Hugues Dufourt. While studying in Paris, Grisey had taken a strong interest in acoustics and psychoacoustics, and as he wrote for his new ensemble, elements of perception, sound waves, and timbre became defining characteristics in his music. Often, these elements unfold slowly, yet naturally, and this sound world marked a distinct departure from the previous French generation's leading figure, Pierre Boulez. By the time of Grisey's untimely death, he had become an international star, having his catalogue published by the Italian publisher Ricordi, leading courses at the Darmstadt Summer Courses, and teaching at UC Berkeley and the Paris Conservatory.



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LONGLEASH

Pala Garcia, *violin*
John Popham, *cello*
Renate Rohlfing, *piano*

GUEST ARTIST RECITAL
Monday, November 9, 2020
Comstock Concert Hall
8:00 p.m.

PROGRAM

[silence]	Michał Dorman (b. 1995)
FRACTALS	Carter Cantrell (b. 1999)
Neither Man nor Beast	K. Alex Hatton (b. 1999)
Split Ends	Gunner Basinger (b. 1991)
fenster des universums	Klaus Lang (b. 1971)

INTERMISSION

robot in red	Klaus Lang
Piano Trio	Timothy Amalavage-Smith (b. 1997)
Fractus	Riley Ferretti (b. 2000)
ploughshares, redactions, and Pinter pauses	Isaac Barzso (b. 1997)

LONGLEASH

Pala Garcia, *violin*
John Popham, *cello*
Renate Rohlfing, *piano*

Dr. Jon Reiger Endowment for New Music

In 2019, Dr. Jon Reiger, a senior UofL faculty member in the sociology department, bequeathed a large endowment to the School of Music to support the annual new music festival. Dr. Reiger was a lifelong and devoted fan of new music composition who almost never missed a UofL new music concert or event. Jon was a great friend to many of our music faculty. He also came to know many of our composition students personally and took a great interest in their development, often following their progress well beyond their time at UofL.

On July 16, 2020, Dr. Reiger died at his home in Louisville of natural causes. It is with deepest appreciation and gratitude that we offer the concert this evening as part of the ongoing impact of Dr. Reiger's generous gift to the School of Music.

Most of the works on this program were composed by for Longleash by UofL student composers as part of a special composition project that was also funded by Dr. Reiger's endowment. The two works just before and after the short break were composed by famed Austrian composer Klaus Lang, who will also be presenting a virtual composition seminar to our composition students.

PROGRAM NOTES

[silence]

Michał Dorman (b. 1995)

For persecuted Christians and all oppressed in North Korea.

*For those who have no voice,
the best we can offer is silence.
What they are not allowed to say,
no one else can express.
Only silence remains.*

Michał Dorman – composer, pianist, improviser, teacher. His pieces include works for solo instruments, chamber ensembles, and orchestra with solo voices or instrument. He also uses live electronics, synthesizers, and composes pieces for fixed media. In 2020 he was awarded in the XI-th Zygmunt Mycielski Composition Competition. As a pianist, he performs solo and in ensembles, playing classic repertoire, contemporary music, and his own pieces. He improvised with the experimental electroacoustic ensemble *L(ou)FO* and Sam Pluta at the New Music Festival in Louisville.

He graduated as a piano master in the class of Prof. Janusz Skowron at the Academy of Music in Krakow, and now he is preparing to defend his composition masterpiece and thesis in the electroacoustic

composition class of Prof. Magdalena Długosz. He completed his bachelor studies in Prof. Marcel Chyrzyński's class, and also studied composition with Prof. Krzysztof Wolek at the University of Louisville. Michał Dorman participated in masterclasses with, among others, Zygmunt Krauze, Hanna Kulenty, Philippe Giusiano and Ewa Pobłocka.

FRACTALS

Carter Cantrell (b. 1999)

FRACTALS is an exploration of the human psyche through my interpretation of a journal entry in a psychedelic "trip journal" from a close friend of mine. I didn't want to include anything personal in the piece out of respect for them, but the piece is set in what people consider the three basic phases of the psychedelic experience: the come up, the peak, and the comedown. There are things I read that seemed genuinely terrifying, while others seemed almost tranquil and Zen. So while this piece most likely won't be as intense as the experiences documented within that journal, I promise you the listener will go on your own "trip" if you allow yourself to. – *Carter Cantrell*

Stephen Carter Cantrell is an undergraduate Music Composition student at the University of Louisville studying composition under Dr. Marc Satterwhite and Bass Trombone under Dr. Brett Shuster.

Neither Man nor Beast

K. Alex Hatton (b. 1999)

Neither Man nor Beast – In Victor Hugo's *The Hunchback of Notre Dame*, when Quasimodo compares himself to the beautiful Esmeralda, he describes himself as "neither man nor beast." This piece tells a narrative of a tragically misunderstood outcast much like Quasimodo.

I am a composition major in my third year of undergraduate study. I love music that can tell a story on its own as well as music that assists in telling a story like in film and musical theatre. Some of my biggest influences are Andrew Lloyd Webber, Alan Menken, Danny Elfman, and Harry Gregson-Williams. I try to take inspiration from as many genres of music as I can. – *K. Alex Hatton*

Split Ends

Gunner Basinger (b. 1991)

Split Ends for piano trio was written in 2020 as part of a special composition project at The University of Louisville. This music explores my background in electronic music, as an intricate web of textures and colors are created by mimicking techniques commonly found in electronic music, such as the manipulation of filters, step sequences and loops. Stark juxtaposition of musical ideas can be

heard throughout as contrasting musical ideas are forced to work together throughout this two-movement, seven-minute work. - *Gunner Basinger*

Gunner Basinger (b. 1991) is a composer and guitarist with a BM in Music Composition from Arkansas State University. Basinger currently runs a Louisville based electronic music label named Mt. Meteor Records and has released multiple works for electronics and ensemble. Other achievements include composing and performing pieces for art installations at Crystal Bridges Museum in Northwest Arkansas, as well as composing for two films that premiered in Nova Scotia, Canada. His most recent work is game audio as a composer and sound designer.

fenster des universums

Klaus Lang (b. 1971)

The windows of the universe are very small, the glass is coated with a yellowish-brown dirt, a pane or two is cracked. The original white paint has taken on a grey tint and is already flaking off in many places from the window grids and frame. In many corners there are deserted spiderwebs, and on the windowsill lie a scattering of dried black flies of varied size. - *Klaus Lang*

Klaus Lang (b.1971 Graz / Austria) lives in Steirischn Lössnitz (Austria). He studied composition and theory of music (with H.M. Preßl, B. Furrer and Y. Pagh-Paan) and organ. Klaus Lang loves tea and dislikes lawnmowers and Richard Wagner. Klaus Lang's music is not a means to convey extramusical contents, such as emotions, philosophical or religious ideas, political propaganda, advertisement etc. His music is no language used to communicate non-musical content. Music is seen as a free and self-standing acoustical object. In his work he is not using sound, sound is explored and given the opportunity to unfold its inherent rich beauties. Only when sound is just sound it is perceivable as that what it really is: a temporal phenomenon - audible time. Klaus Lang sees time as the genuine material of a composer and at the same time also the fundamental content of music. In his view musical material is time perceived through sound, the object of music is the experience of time through listening. Music is time made audible.

Piano Trio

Timothy Amalavage-Smith (b. 1997)

Piano Trio was written for the Longleash Piano Trio, who was invited to perform at the University of Louisville's 2019 Fall New Music Festival. The piece takes its inspiration from folk music, specifically from the Lithuanian folk tradition of sutartinės. A sutartinė, by construction, is a canonic song comprised of two six-bar phrases:

the first in the tonic key and the second in the key either a whole step higher or whole step lower. The melody is not based on an existing sutartinė but rather is one created specifically for this piece. The two phrases are presented as two different ideas which are then joined, in a soloistic fashion akin to two singers singing a sutartinė, together as a sutartinė.

Timothy Amalavage-Smith (b. 1997) received his BM in Music Composition from the University of Alabama (2019) and is currently pursuing his MM in Composition at the University of Louisville. He was selected as a winner for the Tennessee Valley Music Festival Composer's Forum in 2014, had pieces premiered at the Dance Alabama Film Festival where he was awarded the Best Score in 2019, had music featured at the 2020 Alabama Screendance Festival, and is the winner of the Huntsville Master Chorale's 2020 Composition Competition. Amalavage-Smith has also had several pieces performed by Twickenham Winds and the Brass Band of Huntsville. His biggest inspirations have always been nature and other artforms.

Fractus

Riley Ferretti (b. 2000)

I wanted to create a piece that while very delicate and fleeting, still had a very strong core. I felt that the perfect image of this was a fractus cloud. I wanted to give the image of looking up into the sky, and slowly watching as a cloud drifts into separate ways, while still keeping its beauty.

Riley Ferretti (b. 2000) is a composer pursuing a Bachelor of Music in composition, studying with Dr. Steve Rouse. She specializes in choral music and performs as an alto singer as well.

ploughshares, redactions, and Pinter pauses

**Isaac Barzso
(b. 1997)**

"ploughshares, redactions, and Pinter pauses" comes from the process of removal, and the ever-present knowledge that just because something was removed, it does not change the fact that it was once there. The piece's spoken text was inspired by Olivia Cole's interviews with playwright Harold Pinter, writer Per Wästberg, and director Peter Hall from the documentary "Working with Pinter" (2007). – Isaac Barzso

Composer and improviser Isaac Barzso (b. 1997) strives to compose music that explores the influence of words and speech on sound — and the sonic textures that can be woven as a result. His work often utilizes techniques in computer-generated music and computer-

assisted composition to close the gap between text and music. Isaac earned his BM in Music Composition with Honors from Florida State University and is currently a Moritz von Bomhard Fellow in Music Composition at the University of Louisville.

ARTIST BIOGRAPHIES

LONGLEASH (Pala Garcia, violin; John Popham, cello; Renate Rohlfing, piano) is an ensemble with a traditional instrumentation and a progressive identity. The “expert young trio” (*Strad Magazine*) takes its name from Operation Long Leash, a Cold War era CIA operation that promoted American avant-garde artists in Europe. “Fearlessly accomplished” (*Arts Desk UK*), Longleash has quickly earned a reputation in the US and abroad for innovative programming, artistic excellence and new music advocacy.

Recent and upcoming engagements include Five Boroughs Music Festival (NYC), Electric Earth Concerts (New Hampshire), Princeton Sound Kitchen (New Jersey), (le) Poisson Rouge (NYC), Dame Myra Hess Memorial Concert Series (Chicago), Bowerbird (Philadelphia), Ecstatic Music Festival (NYC), National Sawdust (Brooklyn), and the Experimental Media and Performing Arts Center (Troy, NY). Appearances abroad include Jeunesse (Vienna), Átlátszó Hang (Budapest), FUAIM Music (Cork, Ireland), Trondheim International Chamber Music Festival (Norway), Echorama (Vienna), and Open Music (Graz, Austria).

Longleash collaborators include Greek collective meta.ξ, filmmakers Pascal Perich and Caroline Mariko Stucky, mezzo-soprano Jennifer Johnson Cano, and composers Wang Lu, Anthony Vine, Johan Svensson, and Reiko Fueting. The recipient of grants from New Music USA, the Aaron Copland Fund for Music, Music Academy of the West, and Chamber Music America, Longleash has premiered over 30 works, and received critical acclaim for their “tight playing,” “lucid interpretations,” and “inspired” premiere recordings (Tempo).

Longleash has given workshops at University College Cork, Royal Irish Academy of Music, The Juilliard School’s Music Advancement Program, Manhattan School of Music, Hunter College, New York University, The Graduate Center (CUNY), University of Louisville, and Ohio University. In 2015, Longleash founded The Loretto Project (Kentucky), an annual new music series and tuition-free composition workshop that supports promising collegiate composers while presenting socially minded programs and celebrating diverse cultural perspectives. Longleash’s debut album, *Passage*, earned the ensemble recognition as *Sequenza 21*’s Best New Recording Artist of 2017; their work was also featured on the album *Soft Aberration*, named a Notable Recording of 2017 by *The New Yorker*.

PALA GARCIA is a critically acclaimed violinist, balancing a full performance schedule with her work as an educator and advocate of socially conscious artistry. A contemporary music specialist, Pala has performed as a featured artist throughout Asia, Europe and North America. She has also performed as a regular guest in some of the world's most respected ensembles, including the International Contemporary Ensemble, Orchestra of St. Luke's, Orpheus Chamber Orchestra, A Far Cry, and the Bavarian Radio Symphony Orchestra.

Recent highlights include appearances at the Mostly Mozart Festival, National Sawdust, ProMusica San Miguel de Allende, Jeunesse (Vienna), Átlátszó Hang (Budapest), and the Isabella Stewart Gardner Museum, among others. Additionally, Pala's longstanding creative work with Carnegie Hall's social impact programs continue to generate numerous artistic collaborations with New Yorkers from all walks of life, making music, celebrating creativity and building community in prisons, shelters, and hospitals.

Pala serves on the violin faculties of the Juilliard School's Preparatory Division and Hunter College and is a Senior Teaching Fellow at the CUNY Graduate Center. As a co-director of Longleash's Loretto Project, Pala also leads its Pathways Initiative, a high-school composition workshop invested in addressing issues of gender justice and representation. She is an alum of The Juilliard School and is currently a doctoral candidate at the CUNY Graduate Center, where she has also received a certificate in Women's Studies.

JOHN POPHAM is a critically acclaimed cellist, educator, and musical organizer based in Brooklyn, NY. A versatile and dynamic performer, Mr. Popham has collaborated with a wide range of composers, musicians, and performing artists both within the United States and abroad. His "brilliant" and "virtuosic" (*Kronen Zeitung*) playing can be heard on numerous solo and chamber music releases on Tzadik, Carrier, New Focus Recordings, Albany, and Arte Nova record labels. Critics have noted Mr. Popham's "velvet tone," "remarkable technique" (*Fanfare*), and "warm but variegated," and "highly polished" artistry (*The New York Times*).

In addition to his work with Longleash, Mr. Popham is a current member of Either/Or Ensemble, and has performed internationally with Klangforum Wien, Talea Ensemble, the Wet Ink Ensemble, the Argento Chamber Ensemble, and ECCE. Recent festival appearances include Monday Evening Concerts (Los Angeles), reMusik (St. Petersburg), Beijing Modern Music Festival (China), Brücken (Austria), Internationales Musikfest Hamburg (Germany), Open Music (Austria), Wiener Festwochen (Austria), Bay Chamber (Maine), and the Contemporary Classical Music Festival (Peru).

RENATE ROHLFING – Winner of the *Sonderpreis Klavier* (Special Pianists' Prize) at the 2016 Internationaler Wettbewerb für Liedkunst Stuttgart, Renate Rohlfing is active as a vocal accompanist, chamber musician, and orchestral pianist. She has performed with many of the world's leading artists, including James Conlon, Anna Netrebko, Frederica von Stade, Alan Gilbert, and John Adams. Her performances have taken her to the most prestigious festivals and halls around the world, including Carnegie Hall, the Ravinia Festival, Amsterdam's Muziekgebouw, London's Royal Albert Hall, and the David Koch Theater at Lincoln Center. Renate is known as "a truly exceptional lieder accompanist" (*New York Classical Review*); singers have partnered with her to win First Prize at the Naumburg Foundation Competition (2014) and the Young Concert Artists Competition (2012 & 2015), and in 2015 she and baritone Samuel Hasselhorn were awarded Second Prize at the Wigmore Hall Song Competition. Renate has served as a resident pianist at prestigious festivals such as the Cincinnati May Festival, and was invited for four seasons to return to The Ravinia Festival in Chicago.

Recent and upcoming highlights include engagements at the National Gallery of Art, Wigmore Hall, Schloss Elmau, and the Isabella Gardner Museum; recitals with baritone Áneas Humm at Musikfest Bremen and Schloss Bellevue; a return to music staff at Spoleto Festival USA; as well as concerts and university residencies with Longleash in Austria, Ireland, the Czech Republic, and across the United States. Renate is a native of Honolulu, Hawaii, and a graduate of The Juilliard School. www.renaterohlfing.com



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NEW MUSIC ENSEMBLE
&
WIND ENSEMBLE
BRASS & PERCUSSION

FREDERICK SPECK, Director

Tuesday, November 10, 2020
Virtual Concert
8:00 p.m.

PROGRAM

Duo Concertante (2011)

Krzysztof Penderecki
(1933-2020)

Misaki Hall, *violin*
Alex Shinn, *double bass*

Folie Circulaire - "Circular Insanity" (2017)

Kevin Cope
(b. 1981)

Daniel Monaghan, *guitar*

Valentine (1970)

Jacob Druckman
(1928-1996)

Alex Shinn, *double bass*

Yötön Yö - "Nightless Night" (2012)

Marc Satterwhite
(b. 1954)

Jasper Kasey, *flute*
Isaac Barzso, *guitar*

Asclepius (2007)

Michael Daugherty
(b. 1954)

Matthew Howard, Michael Coleman, Tarren Sexton,
Natalie Karrick, & Ben Taylor, *horns*
Lane Myers, Austin Cunningham, Joshua James,
Gabriel Edwards, Colt Howell, & Evan Schneider, *trumpets*
Joshua Lang, Taylor Clapp, Carter Woosley,
& Noah Centers, *trombones & euphonium*
Griffin Wilson & Kenny Conrow, *tubas*
Elliott Campbell, Dalton Powell,
& Cole Gregory, *timpani & percussion*

PROGRAM NOTES

Duo Concertante (2011)

**Krzysztof Penderecki
(1933-2020)**

Krzysztof Penderecki's *Duo Concertante* for violin and double bass was one of a number of works composed for German violinist Anne-Sophie Mutter. His other works for Mutter include the Second Violin Concerto - "*Metamorphoses*" and the Second Violin Sonata. The *Duo Concertante* affords a virtuoso interaction for both performers, with musical expression ranging from intense lyricism to energetic and acrobatic displays that suggest a contest between the two. *Scordatura* tuning for the double bass, as well as extended techniques for both musicians all serve the expression of the music in organic ways and not as mere effects.

Folie Circulaire - "Circular Insanity" (2017)

**Kevin Cope
(b. 1981)**

Folie Circulaire was commissioned as the set piece for the 2018 Philadelphia Classical Guitar Competition. The agitated, bluesy groove of the opening statement, creates an aggressive, moody drive. During the course of the work, the statement makes three more interruptive returns. Interspersed are sections of introspective, sometimes quietly euphoric music. These contrasting musical mood swings embody the "circular insanity" described by the music's French title, referring to one of the original descriptions of the affliction of bipolar disorder.

Valentine (1970)

**Jacob Druckman
(1928-1996)**

Completed in Paris in 1969, *Valentine* for Solo Double Bass, remains a groundbreaking work of theatrical musical expression. As the work progresses, expressions range from caress to attack, as the performer is called upon to exhibit command of a broad range of traditional and extended techniques including use of the bow, a timpani mallet, both hands using the body of the bass as a percussion instrument, whispering, and humming. The performer must not only master the extreme technical demands of the work, but also become one with the aesthetic in order to deliver a performance of expressive authenticity. Clearly a *tour-de-force* of the repertoire, *Valentine* is a transformational experience for performer and audience alike.

Yötön Yö – “Nightless Night” (2012)

Marc Satterwhite
(b. 1954)

“Yötön yö” is a Finnish phrase which literally means “nightless night.” I came across the phrase during a trip to Finland in the fall of 2011. It refers to that time of year in areas north of the Arctic Circle when the sun never quite sinks below the horizon for days, even months, on end. In English this is usually referred to as the “midnight sun,” and indeed “yötön yö” is often translated that way. However, I much prefer the literal rendering; its inherent self-contradiction strikes me as being very poetic. I have never experienced this phenomenon, but people apparently react in very different ways to living day after day without any true darkness, some finding it mystically beautiful, others exhilarating, still others depressing and difficult to deal with. Insomnia is a common experience, especially among visitors, but sometimes even among natives of these far-northern places. And of course, the same person may react differently as the endless days wear on. *Yötön Yö* was written for my colleagues at the University of Louisville School of Music, Kathleen Karr and Stephen Mattingly, wonderful players individually and a terrific duo as well. In it I explore the conflicting moods one might experience during the long “nightless night,” ranging from introspective through manic. It is in a single movement lasting about nine minutes. Although for most of the piece both instruments play conventionally, I have also explored some less-traditional sounds and methods of playing in an attempt to convey the mysteries of this experience, or at least my imagination of those mysteries. - *Program note by Marc Satterwhite*

Asclepius (2007)

Michael Daugherty
(b. 1954)

According to Greek mythology, *Asclepius*, son of Apollo and Coronis, was the god of healing. This fanfare for brass and percussion was commissioned by Dr. Cyrus Farrehi to commemorate the opening of the University of Michigan Cardiovascular Center. The work was premiered in 2007 under conductor, Emily Threinen, who is currently the Director of Bands at the University of Minnesota. Embedded in the musical fabric, Michael Daugherty has used the sonic imagery of the pulse of a beating heart to propel this energetic work. We dedicate tonight's performance to the men and women in medicine and research, as well as all front line heroes who have served during the corona virus pandemic.



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GUITAR STUDIO RECITAL

students of Dr. Stephen Mattingly

Thursday, November , 2020
Virtual Concert
8:00 p.m.

PROGRAM

La Catedral (1921)

Agustín Barrios Mangoré
(1885-1944)

- I. Preludio
- II. Andante religioso
- III. Allegro

Sal Contrino

“Canario” from
Intavolatura di chitarra e chitarriglia (1646)

Carlo Calvi
(1610-1646)

Michael Hall

Etude, Op. 60, No. 2 (1851)

Matteo Carcassi
(1792-1853)

Abby Laughlin

Tarantella

Agustín Barrios Mangoré

Avalon McAffrey

“Soleares” from
Hommage a Tárrega, Op. 69 (1932)

Joaquín Turina
(1887-1949)

Zach Fogarty

Phantasia in D minor

David Kellner (1670-1748)
transcribed by Hubert Käppel

Etude in A minor, Op. 241, No. 6 (c. 1825)

Ferdinando Carulli
(1770-1841)

Andrew Ramsey

Suite Del Recuerdo

José Luis Merlín
(b. 1956)

- I. Evocaciòn
- II. Zamba
- III. Chacarera
- IV. Carnavalito
- V. Evocaciòn
- VI. Joropo

Henry Davidson

Due Canzoni Lidie (1984)

Nuccio D'Angelo
(b. 1955)

- I. Espressivo, Tranquillo

Logan Florence

Prelude, Nos. 1, 3 (1940)

Heitor Villa-Lobos
(1887-1959)

Daniel Monaghan

Grand Overture, Op. 85 (1817)

Mauro Giuliani
(1783-1829)

John Slobodzian

Prelude and Allegro, BWV 998 (1735)

Johann Sebastian Bach
(1685-1750)

Liam Hedrick

Grand Solo, Op. 14 (c. 1805)

Fernando Sor
(1778-1839)

Jakob Giles

Variations á travers les siècles,
Op. 71 (1932)

Mário Castelnuovo-Tedesco
(1895-1968)

Ascher Taylor-Schroeder

Emilia Carter
violin

student of Jennifer Ross

with
Dr. Christopher Brody, *piano*
Bailey Holbrook, *cello*

*This recital is presented in partial fulfillment
of the Master of Music degree.*

GRADUATE RECITAL
Friday Evening
November 13, 2020
7:00 p.m.

PROGRAM

Violin Sonata No. 1 in G minor,
BWV 1001 (1720)

Johann Sebastian Bach
(1685-1750)

- I. Adagio
- II. Fuga
- III. Siciliano
- IV. Presto

Emilia Carter, *violin*

Romance for Violin and Piano,
Op. 23 (1893)

Amy Marcy Cheney Beach
(1867-1944)

Emilia Carter, *violin*
Dr. Christopher Brody, *piano*

BRIEF INTERMISSION

Violin Sonata No. 3 in D minor,
Op. 108 (1887)

Johannes Brahms
(1833-1897)

- I. Allegro
- II. Adagio
- III. Un poco presto e con sentimento
- IV. Presto agitato

Emilia Carter, *violin*
Dr. Christopher Brody, *piano*

Passacaglia for
Violin and Cello (1894)

George Frideric Handel (1685-1759)
& Johan Halvorsen (1864-1935)

Emilia Carter, *violin*
Bailey Holbrook, *cello*

PROGRAM NOTES

**Violin Sonata No. 1 in G minor,
BWV 1001 (1720)**

**Johann Sebastian Bach
(1685-1750)**

Johanne Sebastian Bach (1685-1750) began writing his Solo Partitas and Sonatas during his time in Weimar serving as a court musician. The *Sonata No. 1 in G Minor, BWV 1001* was written in the pattern of the Baroque *sonata da chiesa* (church sonata,) with the first two movements paired as a prelude and fugue. The first movement, *Adagio*, is a haunting, mournful movement, reiterating the melodic material presented in the opening throughout the piece. The second movement, *Fuga*, was so well-liked that it was later re-written as an organ piece (*BWV 539*), and additionally for lute in the *Fugue, BWV 1000*. In this movement, the main theme is varied masterfully throughout; it is presented plainly in the opening, and goes through many changes in character with each variation, ranging from sweetly plaintive to darkly brooding to crashing despair. The third movement, a slow dance, was written as a *Siciliana* with a lilting, compound meter. It is the only movement in the relative major key, providing a hint of relief. The last movement is an exciting *presto* with continuing 16th notes running through the entire movement, stopping only at the cadences marking two sections. The 1st cadence is a satisfying D major, but the 2nd cadence closes with a resonant affirmation of despair in G minor, using the exact same chord over 4 strings that was used to open the *Adagio* in the first movement.

**Romance for Violin and Piano,
Op. 23 (1893)**

**Amy Marcy Cheney Beach
(1867-1944)**

Amy Beach (1867-1944) wrote *Romance for Violin and Piano* as a piece with great intensity and passion. Frequent markings of *espressivo* and *con passione* fill the composition and show the lyrical, expressive style that Beach used for her writings in the late Romantic period. Great leaps in register and swelling dynamics combined with exciting accelerations and calming retardandos indeed make her pieces a thrill to perform and a joy to listen to. This piece was dedicated to the great American violinist Maud Powell, as part of the piece's promotion and sales. Beach herself accompanied Powell at the World's Columbian exposition in Chicago in 1893. In terms of performance, Beach's last commandment to her young composers coveys her secret for performing: "Remember that technique is only a means to an end. You first must have something to say. If you feel deeply and know to express what you feel, you make others feel."

**Violin Sonata No. 3 in D minor,
Op. 108 (1887)**

**Johannes Brahms
(1833-1897)**

Johannes Brahms (1833-1897) wrote all three of his violin sonatas for the famous violinist Joseph Joachim. The third sonata, *Violin Sonata No. 3 in D minor, Op. 108*, is the only one with four movements, and considerably more agitated and unsettled than the previous two. The first movement opens with a dreamy, longing theme in D minor that is played by the violin, setting the stage for the ominous shift in mood beginning in the development of the movement. It ends with a cadence in D major, opening a space which the second movement flows seamlessly into and offering a reprieve from the darker first movement with a glimmer of hope. The third movement is a lightly dancing, calling-and-answering banter between the piano and violin, trading parts and filling in the other's melodic lines. The fourth and final movement explodes with 16th notes and double stops from the soft ending of the third, and furiously drives back and forth between piano and violin, bringing the final resolution with a resounding cadence in D minor.

**Passacaglia for
Violin and Cello (1894)**

**George Frederic Handel (1685-1759)
& Johan Halvorsen (1864-1935)**

Johan Halvorsen (1864-1935) wrote his *Passacaglia* originally as a duet for violin and viola, though it is commonly performed with cello as well. Based off a theme by the composer Frideric Handel, it is an exciting composition that shows off many techniques and artistic colorations by the performers, as well as the entire registers of both instruments. Through 12 variations, he draws out various virtuosic techniques with scales, double stops, many kinds of bowstrokes, and the extremes from each instrument. While the piece is in G minor, and goes through a series of 12 variations on one theme, it ends triumphantly with a Picardy 3rd after an exciting accelerando with double stops and 16th notes in both instruments, bringing the work to a satisfying and exhilarating conclusion.

CONTEMPORARY ENSEMBLE

Titi Boom

Jacky Terrasson (b. 1965)
& Stefon Harris (b. 1973)

Samba for Carmen

Paquito D'Rivera
(b. 1948)

Vilia

John Coltrane
(1926-1967)

Time Limit

Issei Noro
(b. 1957)

Samir Kambarov, *director*
Johnson Machado, *graduate teaching assistant*
Gabriel Edwards, *trumpet*
Johnson Machado, *saxophone*
Luke Pinkowski, *guitar*
William Doty & Rachel Hrdina, *piano*
Camron Gooden, *bass*
Frank Morrison & Reeves Outen, *drums*

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Duet:

Downbeat Magazine
Susan & John Philips

Ensemble:

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Embassy Suites
Guitar Emporium
Magnetic Tape Center
Rob McClain Insurance
Varanese
Yoga on Baxter

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UNIVERSITY OF LOUISVILLE JAZZ ENSEMBLE I

ANSYN BANKS, Director

Tuesday, November 17, 2020
Virtual Concert
8:00 p.m.

PROGRAM

One by One (1979)

Wayne Shorter
(b. 1933)

Early Afternoon Blues (1999)

Chick Corea
(b. 1941)

Francis Freeloader

Gabe Evens
(b. 1972)

INTERMISSION

Whisper Not (1956)

Benny Golson
(b. 1929)

The Duke (1955)

Dave Brubeck
(1920-2012)

Starlight

Gabe Evens

And Another Thing (2007)

Tom Garling
(b. 1966)

PERSONNEL

SAXOPHONES

Ben Sevy, *Alto I*
Katelyn Blaszyński, *Alto II*
Jeremy Lanas, *Tenor I*
Jason Knuckles, *Tenor II*
Josh Dickey, *Baritone*

TRUMPETS

Nick Felty, *Lead Trumpet*
Will Hoyt, *Trumpet II*
Mayur Gurukkal, *Trumpet III*
Thomas Putterbaugh, *Trumpet IV*

TROMBONES

Spencer Hawkins, *Lead Trombone*
Camron Gooden, *Trombone II*
Zach Abrams, *Trombone III*
Carter Woosley, *Bass Trombone*

RHYTHM

Matheus Paglacci, *Piano*
Tyler Papierniak, *Bass*
Annalie Durbin, *Drums*

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French Lick Resort	TGOTinting
Heritage Wine & Spirits	TNT
Holiday Green Cleaners	Tyler Park Jazz Fest
Jack Fry's	The University Club
Mary Anne and John Watkins*	VisionFirst
Meme-Tech	Terry & Morris Weiss*
Music & Arts	Wiltshire on Market
Music-Go-Round	Yamaha Musical Instruments
Musician's Local 11-637	
Neva & John Scott*	

Duet:

Downbeat Magazine
Susan & John Philips

Ensemble:

Carmichael's Bookstore
Columbine Bed & Breakfast
Embassy Suites
Guitar Emporium
Magnetic Tape Center
Rob McClain Insurance
Varanese
Yoga on Baxter

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UNIVERSITY OF LOUISVILLE

JAZZ LAB ENSEMBLE

GABE EVENS, Director

Eclipse

Colin Crothers
(b. 2002)

Nardis (1958)

Miles Davis
(1926–1991)

The Saga of Harrison Crabfeathers (1972)

Steve Kuhn
(b. 1938)

One More Week

Gabe Evens
(b. 1972)

Sasha's Song

Joel Murtaugh
(b. 1994)

Tanner Swift, *saxophones*
Allan Nilsson, *guitar*
Colin Crothers, *piano*
Joel Murtaugh, *bass*

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Duet:

Downbeat Magazine
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UNIVERSITY OF LOUISVILLE OPERA WORKSHOP

Kimcherie Lloyd, Music Director
Michael Ramach, Director & Producer
Kara Huber & Seungah Kwon, Accompanists
David Cecil, Video & Audio Production

Friday Evening
November 20, 2020
Virtual Concert
8:00 p.m.

PROGRAM

from *Così fan tutte*, “In uomini, in soldati”

Wolfgang Amadeus Mozart (1756-1791)

Sarah Moser

*In uomini, in soldati, sperare fedeltà?
Non vi fate sentir, per carità!
Di pasta simile son tutti quanti,
Le fronde mobili, l'aure incostanti
Han più degli uomini stabilita!
Mentite lagrime, fallaci sguardi
Voci ingannevoli, vezzi bugiardi
Son le primarie lor qualità!
In noi non amano che il lor diletto,
Poi ci dispregiano, neganci affetto,
Ne val da barbari chieder pietà!
Paghiam o femmine, d'ugual moneta
Questa malefica razza indiscreta.
Amiam per comodo, per vanità!*

Text by Lorenzo da Ponte

*In men? In soldiers you hope for fidelity?
For pete's sake, don't let anyone hear you!
They're all made of the same dough.
Windblown branches, changeable breezes
Have more stability than men!
False tears, suspicious glances,
Deceiving voices, lying vices
Are the foremost of their qualities!
They only love us when it suits their delight,
Then they disparage us and deny us affection,
It's useless to ask their pity!
Let's pay them back in their own coin,
This accursed, indiscreet race.
Let's love for our convenience and vanity!*

Translation by Naomi Gurt Lind

from *Così fan tutte*, “Vorrei dir, e cor non ho”

Wolfgang Amadeus Mozart

Jonah Carter

*Vorrei dir, e cor non ho:
Balbettando il labbro va.
Fuor la voce uscir non può,
Ma mi resta mezza quà.
Che farete, che farò,
Oh che gran fatalità,
Dar di peggio non si può,
Ho di voi, di lor pietà.*

Text by Lorenzo da Ponte

*I would speak, and I don't have the heart;
my lips stammer.
My voice cannot come forth,
but remains trapped within.
What will you do? What shall I do?
Oh what a great calamity;
nothing worse could happen.
I feel pity for you, for them.*

Translation by Rebecca Burstein

from *Così fan tutte*, “Smanie implacabile”

Wolfgang Amadeus Mozart

Ashton Clark

*Ah scostati!
Paventa il tristo effeto
d'un disperato affeto!
Chiudi quelle finestre
Odio la luce, odio l'aria, che spiro*

*Odio me stessa!
Chi schernisce il mio duol,
Chi mi consola?
Deh fuggi, per pietà, fuggi,
Lasciami sola.*

*Smanie implacabili, che m'agitano
Dentro quest'anima più non cessate,
Finché l'angoscia mi fa morir.
Esempio misero d'amor funesto,
Darò all'Eumenidi se viva resto
Col suno orribile de' miei sospir.*

Text by Lorenzo da Ponte

*Ah, move away!
Fear the sad effect
of a desperate affection!
Shut those windows,
I hate the light, I hate the air that I breathe*

*I hate myself!
Who mocks my pain,
Who will console me?
Oh, leave, for pity's sake, leave,
Leave me alone.*

*Implacable restlessness, that disturbs me
Inside this soul, doesn't cease,
Until it makes me die.
A miserable example of fateful love
I will give to the Furies, if I live,
With the horrible sound of my sighs.*

Translation by Robert Glaubitz

from *Così fan tutte*, “un'aura amorosa”

Wolfgang Amadeus Mozart

Tyler Carnes

*Un'aura amorosa
Del nostro tesoro
Un dolce ristoro
Al cor porgerà;*

*Al cor che, nudrito
Da speme, da amore,
Di un'esca migliore
Bisogno non ha.*

Text by Lorenzo da Ponte

*A breath of love
From our treasures
Will offer sweet sustenance
To our hearts*

*A heart nourished
By hope, by love
Has no need
Of a greater lure.*

from *Die Zauberflöte*, “Dies Bildnis ist bezaubernd schön”

Wolfgang Amadeus Mozart

Ethan Murphy

*Dies Bildnis ist bezaubernd schön,
Wie noch kein Auge je geseh'n!
Ich fühl' es, wie dies Götterbild
Mein Herz mit neuer Regung füllt.
Dies' etwas kann ich zwar nicht nennen,
Doch fühl' ich's hier wie Feuer brennen.
Soll die Empfindung Liebe sein?
Ja, ja, die Liebe ist's allein.
O, wenn ich sie nur finden könnte!
O, wenn sie doch schon vor mir stände!
Ich würde, würde, warm und rein,
Was würde ich? Ich würde sie voll Entzücken
An diesen heissen Busen drücken
Und ewig wäre sie dann mein.*

Text by Emanuel Schikaneder

*This likeness is enchantingly lovely,
As no eye has ever beheld!
I feel it, as this heavenly picture
My heart with new emotion fills.
This something I can not name,
Yet I feel it here like fire burning.
Can the feeling be love?
Yes, yes, love it is alone.
O, if only I could find her!
O, if only she were standing before me!
I would, would, warmly and chastely,
What would I do? I would full of rapture her
Against this glowing bosom press
And forever then she would be mine.*

Translation by Lea F. Frey

from *Die Zauberflöte*, “Ach, ich fühl's”

Wolfgang Amadeus Mozart

Yoo Jin Jung

*Ach, ich fühl's, es ist verschwunden,
Ewig hin der Liebe Glück!
Nimmer kommt ihr Wonnestunde
Meinem Herzen mehr zurück!
Sieh', Tamino, diese Tränen,
Fließen, Trauter, dir allein!
Fühlst du nicht der Liebe Sehnen,
So wird Ruh' im Tode sein!*

Text by Emanuel Schikaneder

*Ah, I feel it, it has disappeared
Forever gone love's happiness!
Nevermore will come the hour of bliss
Back to my heart!
See, Tamino, these tears,
Flowing, beloved, for you alone!
If you don't feel the longing of love
Then there will be peace in death!*

Translation by Lea F. Frey

from *Die Zauberflöte*, “Der Hölle Rache kocht in meinem Herzen”

Wolfgang Amadeus Mozart

Brittany Carwhile

*Der Hölle Rache kocht in meinem Herzen,
Tot und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro
Todesschmerzen,
So bist du meine Tochter nimmermehr.
Verstossen sei auf ewig,
Verlassen sei auf ewig,
Zertrümmert sei'n auf ewig
Alle Bande der Natur
Wenn nicht durch dich
Sarastro wird erblassen!
Hört, Rachegötter,
Hoert der Mutter Schwur!*

Text by Emanuel Schikaneder

*Hells Revenge cooks in my heart,
Death and despair flame about me!
If Sarastro does not through you feel
The pain of death,
Then you will be my daughter nevermore.
Disowned may you be forever,
Abandoned may you be forever,
Destroyed be forever
All the bonds of nature,
If not through you
Sarastro becomes pale! (as death)
Hear, Gods of Revenge,
Hear a mother's oath!*

Translation by Lea F. Frey

from *Le Nozze di Figaro*, “Se vuol ballare”

Wolfgang Amadeus Mozart

Isaac Pendley

*Bravo, signor padrone!
Ora incomincio a capir il mistero,
e a veder schietto
tutto il vostro progetto!
A Londra, è vero?
Voi ministro, io corriero,
e la Susanna... segreta ambasciatrice!
Non sarà, non sarà-- Figaro il dice!*

*Se vuol ballare, signor Contino,
Il chitarrino le suonerò.
Se vuol venire nella mia scuola,
La capriola le insegnerò.
Sapro, ma piano, meglio ogni arcano*

*Dissimulando scoprir potrò.
L'arte schermendo, l'arte adoperando,
Di quà pungendo, di là scherzando,
Tutte le macchine rovescierò.*

Text by Lorenzo da Ponte

*Bravo, my lord and master!
Now I begin to understand the mystery,
And to see plain
Your whole plan!
We're going to London, right?
You as minister, I as courier,
and Susanna...as a secret envoy!
It won't be so, it won't be so--Figaro says it!*

*If you want to dance, Sir Count,
I'll play the guitar for you.
If you want to come to my school,
I'll teach you the moves.
I'll find out, but quietly; or better, by pretending,*

*I'll discover every mystery.
The art of fencing, the art of adapting,
Here fighting, there fooling,
I'll overturn all the machinery.*

Translation by Jane Bishop

from *Le Nozze di Figaro*, “Non so piu cosa son”

Wolfgang Amadeus Mozart

Molly Simpson

*Non so piu cosa son, cosa faccio,
Or di foco, ora sono di ghiaccio,
Ogni donna cangiar di colore,
Ogni donna mi fa palpitar.
Solo ai nomi d'amor, di diletto,
Mi si turba, mi s'altera il petto,
E a parlare mi sforza d'amore
Un desio ch'io non posso spiegar.
Parlo d'amore vegliando,
Parlo d'amor sognando,
All'acqua, all'ombra, ai monti,
Ai fiori, all'erbe, ai fonti,
All'eco, all'aria, ai venti,
Che il suon de'vani accenti
Portano via con se.
E se non ho chi m'oda,
Parlo d'amor con me!*

Text by Lorenzo da Ponte

*I don't know any more what I am, what I'm doing,
Now I'm fire, now I'm ice,
Any woman makes me change color,
Any woman makes me quiver.
At just the names of love, of pleasure,
My breast is stirred up and changed,
And a desire I can't explain
Forces me to speak of love.
I speak of love while awake,
I speak of love while dreaming,
To the water, the shade, the hills,
The flowers, the grass, the fountains,
The echo, the air, and the winds
Which carry away with them
The sound of my vain words.
And if there's nobody to hear me,
I speak of love to myself!*

Translation by Jane Bishop

from *Le Nozze di Figaro*, “Giunse alfin il momento...Deh vieni, non tardar”

Wolfgang Amadeus Mozart

Sarah DeMoor

*Giunse alfin il momento
Che godro senz'affanno
In braccio all'idol mio
Timide cure uscite dal mio petto!
A turbar non venite il mio diletto.
O come par che all'amoroso foco
L'amenita del loco,
La terra e il ciel risponda.
Come la notte i furti miei risponda*

*Deh vieni, non tardar, o gioja bella
Vieni ove amore per goder t'appella
Finche non splende in ciel notturna face
Finche l'aria e ancor bruna,
E il mondo tace.
Qui mormora il ruscel, qui scherza l'aura
Che col dolce susurro il cor ristaura
Qui ridono i fioretti e l'erba e fresca
Ai piaceri d'amor qui tutto adescia.
Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!
Ti vo' la fronte incoronar di rose.*

Text by Lorenzo da Ponte

*The moment finally arrives
When I'll enjoy [experience joy] without haste
In the arms of my beloved...
Fearful anxieties, get out of my heart!
Do not come to disturb my delight.
Oh, how it seems that to amorous fires
The comfort of the place,
Earth and heaven respond,
As the night responds to my ruses.*

*Oh, come, don't be late, my beautiful joy
Come where love calls you to enjoyment
Until night's torches no longer shine in the sky
As long as the air is still dark
And the world quiet.
Here the river murmurs and the light plays
That restores the heart with sweet ripples
Here, little flowers laugh and the grass is fresh
Here, everything entices one to love's pleasures
Come, my dear, among these hidden plants.
Come, come!
I want to crown you with roses.*

Translation by Naomi Gurt Lind

from *Le Nozze di Figaro*, "Hai già vinta la causa...Vedro mentr'io sospiro"

Wolfgang Amadeus Mozart

Cameron Carnes

*Hai già vinta la causa!
Cosa sento?
In qual laccio cadea?
Perfidi! io voglio di tal modo punirvi,
A piacer mio la sentenza sarà.
Ma s'ei pagasse la vecchia pretendente?
Pagarla! In qual maniera?
E poi v'è Antonio
Che all'incognito Figaro ricusa
Di dare una nipote in matrimonio.
Coltivando l'orgoglio di questo mentecatto..*

*Tutto giova a un raggiro...
Il colpo è fatto.*

*Vedrò mentr'io sospiro
Felice un servo mio?
E un ben che invan desio,
Ei posseder dovrà?
Vedrò per man d'amore
Unita a un vile oggetto
Chi in me destò un affetto,
Che per me poi non ha?*

*Ah no! lasciar in pace
Non vo' questo contento,
Tu non nascesti, audace,
Per dare a me tormento,
E forse ancor per ridere
Di mia infelicità.
Già la speranza sola
delle vendette mie
Quest'anima consola,
E giubilar mi fa.*

Text by Lorenzo da Ponte

*"You've won the case already!"
What do I hear?
What trap have I fallen into?
Scoundrels! I'll punish you in this way,
The decision will be how I want it.
But if he pays off the old plaintiff?
Pay her! How?
And then there's Antonio,
Who won't give his niece in
marriage to the nobody Figaro.
To nurture that lamebrain's pride...*

*Everything's useful for the plot...
The deed is done.*

*Shall I, while I'm sighing,
See one of my servants happy?
And the good thing I want in vain,
Shall he have it?
Shall I see the woman who woke in me
A feeling she doesn't have for me
United to a vile object
By the hand of love?*

*Ah no! I won't leave
This happiness in peace,
You weren't born, rash person,
To torture me,
And maybe to laugh
At my unhappiness.
Now only the hope
Of the revenges I'll have
Consoles this soul
And makes me rejoice.*

Translation by Jane Bishop

from *Così fan tutte*, "In uomini, in soldati"

Wolfgang Amadeus Mozart

Amelia Welsh

*In uomini, in soldati, sperare fedeltà?
Non vi fate sentir, per carità!
Di pasta simile son tutti quanti,
Le fronde mobili, l'aure incostanti
Han più degli uomini stabilita!
Mentite lagrime, fallaci sguardi
Voci ingannevoli, vezzi bugiardi
Son le primarie lor qualità!
In noi non amano che il lor diletto,
Poi ci dispregiano, neganci affetto,
Ne val da barbari chieder pietà!
Paghiam o femmine, d'ugual moneta
Questa malefica razza indiscreta.
Amiam per comodo, per vanità!*

Text by Lorenzo da Ponte

*In men? In soldiers you hope for fidelity?
For pete's sake, don't let anyone hear you!
They're all made of the same dough.
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Have more stability than men!
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Deceiving voices, lying vices
Are the foremost of their qualities!
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Then they disparage us and deny us affection,
It's useless to ask their pity!
Let's pay them back in their own coin,
This accursed, indiscreet race.
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Translation by Naomi Gurt Lind

Aaron Hill

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Ich fühl' es, wie dies Götterbild
Mein Herz mit neuer Regung füllt.
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Ja, ja, die Liebe ist's allein.
O, wenn ich sie nur finden könnte!
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Was würde ich? Ich würde sie voll Entzücken
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Can the feeling be love?
Yes, yes, love it is alone.
O, if only I could find her!
O, if only she were standing before me!
I would, would, warmly and chastely,
What would I do? I would full of rapture her
Against this glowing bosom press
And forever then she would be mine.*

Translation by Lea F. Frey



Misaki Hall

violin

student of Brittany MacWilliams

with
Adam Cecil, *piano*
Dr. Vernon Cherrix, *piano*

*This recital is presented in partial fulfillment
of the Bachelor of Music degree.*

SENIOR RECITAL
Saturday Afternoon
November 21, 2020
4:00 p.m.

PROGRAM

Partita No. 2 in D minor, S. 1004 (1723) Johann Sebastian Bach
(1685-1750)

Allemanda
Giga

Sonata No. 3 in C minor, Op. 45 (1887) Edvard Grieg
(1843-1907)

- I. Allegro molto ed appassionato
- II. Allegretto espressivo all Romanza
- III. Allegro animato

Baal Shem (Three Pictures of Chassidic Life) Ernest Bloch
for Violin and Piano (1923) (1880-1959)

- II. Nigun

The Gadfly Suite, Op. 97a: Dmitri Shostakovich (1906-1975)
"Romance" (1955) arranged by Konstantin Fortunatow

PROGRAM NOTES

Partita No. 2 in D minor, S. 1004 (1723) Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach's Partita No. 2 in D minor has become substantial repertoire for violinists, largely because of the concluding movement, the *Chaconne*. The four dance movements prior are in standard partita form, and all in binary form.

The opening movement, the *Allemande*, introduces unique harmonic chord structures that return in following dances, giving it a unifying character. It commences with dotted rhythms and sixteenth notes, varied with triplets, then suddenly with thirty-second notes. The combination of these characters makes the movement both harmonically and rhythmically invigorating and establishes the mood for the rest of the work.

The concluding dance movement, the *Gigue*, is in 12/8 and consists of melodic leaping intervals in the eighth notes and cascading scales and arpeggios within the sixteenth notes, setting up a lively conclusion right before the esteemed *Chaconne*.

Sonata No. 3 in C minor, Op. 45 (1887) Edvard Grieg (1843-1907)

Edvard Grieg's *Violin Sonata No. 3 in C minor* represents a high point in his chamber music career. This was also the last chamber work he composed. Unlike his two earlier violin sonatas that took several weeks to complete, his third took several months as well as another year of revising until he felt it was ready to perform and publish. A memorable trait demonstrated in his works was his ability to create a blend of late Romanticism and folk songs from his native Norway, which is exemplified in his third violin sonata.

The first movement opens the sonata with a dramatic, brooding statement declaring the dark key of C minor. He expands on it with the use of two themes, both very contrasting yet coming from the same origin with no point of true rest. After the recapitulation, he repeats the first part of the development and concludes the movement with an exciting Presto close.

The second movement is introduced with a slow, serene melody from the piano in the key of E major. The violin then joins with the same melody, both sharing the simplicity and stunning suspensions that are within it. After this is a shift to an allegro section in E minor with syncopated melodies and a never-ending energy. The melody from the introduction returns in the key of E flat, then in its original key, bringing the movement to a close.

The final movement radiates Grieg's love for Norwegian folk tunes, with the melody keeping energy with the syncopated rhythms in the accompaniment. He recalls the calmer chords within the second movement and ignites it in the third with exciting rhythms and long, sustained crescendos. A cantabile section reoccurs throughout the movement with a sustained melody in the violin and chordal piano accompaniment, giving it a majestic quality that makes it a true finale of the entire work. The sonata finally concludes with a Prestissimo coda that compiles the characteristics of the previous movements, bringing it full circle.

**Baal Shem (Three Pictures of Chassidic Life)
for Violin and Piano (1923)**

**Ernest Bloch
(1880-1959)**

Ernest Bloch's career in composition allowed him to explore how to express both his cultural and artistic visions. He sought to capture the "enigmatic, ardent, turbulent soul that I feel vibrating throughout the bible..." Through this musical pursuit, he composed one of his most notable works in memory of his mother in 1923: *Baal Shem: Three Pictures of Hassidic Life*.

The second movement, *Nigun*, translates to "improvisation." Within the first few measures, the Jewish folk qualities of the work are apparent: the low drones in the piano, the augmented seconds, and the grace notes in the violin exude the dark, oratorical nature throughout the rest of the movement. After a journey through melodic ornamentations, double-stopped melodic figures, and a climax to religious ecstasy, the piece concludes with an introspective amen.

**The Gadfly Suite, Op. 97a:
"Romance" (1955)**

**Dmitri Shostakovich (1906-1975)
arranged by Konstantin Fortunatow**

In 1955, Dmitri Shostakovich composed the score to the Soviet film "The Gadfly." This film was based on the novel by Ethel Lilian Voynich, telling the tale of Italian man struggling for independence during the 19th century. Shostakovich saw this as an opportunity to compose in the style of Italian Romantic composers, and one of the most notable parts of the work remains the Romance for violin and orchestra.

The Romance gracefully shifts through the keys of C and A flat major, providing contrasting characteristics between the two keys beautifully. It opens with a serene melody in C that is next transposed in A flat. The C major returns robustly with varying rhythms and harmonies, then tapered by a calm return to A flat. The piece concludes with the serenity from the beginning, ascending to the last note with elegance.



**UNIVERSITY OF LOUISVILLE
WIND ENSEMBLE**

FREDERICK SPECK, Director

**UNIVERSITY OF LOUISVILLE
COMMUNITY BAND**

JASON CUMBERLEDGE, Director

**UNIVERSITY OF LOUISVILLE
SYMPHONIC BAND**

AMY I. ACKLIN, Director

Sunday, November 22, 2020
Virtual Concert
7:30 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

Allegretto from Woodscapes (1998) Clark McAlister
(b. 1946)

O Magnum Mysterium (1994) Morten Lauridsen
(b. 1943)
Transcribed by H. Robert Reynolds

Ben Taylor, *graduate conductor*
In partial fulfillment of the requirements of the Master of Music degree

The Invincible Eagle (1901) John Philip Sousa
(1854-1932)

Donald Robbins, *graduate conductor*
In partial fulfillment of the requirements of the Master of Music degree

Asclepius (2007) Michael Daugherty
(b. 1954)

UNIVERSITY OF LOUISVILLE COMMUNITY BAND I

Danza de España (2015) Carol Brittin Chambers
(b. 1973)

Sketches on a Kentucky Hymn Tune (2005) Todd Stalter
(b. 1966)

Summer Sneed, *graduate conductor*
In partial fulfillment of the requirements of the Master of Music degree

UNIVERSITY OF LOUISVILLE COMMUNITY BAND II

Amazing Grace (1779/2001)

Traditional
Arranged by William Himes

Sambalita (1956)

Eric Osterling
(1926-2005)

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND “L1”

Flourish for Wind Band (1939)

Ralph Vaughan Williams
(1872-1958)

Air for Band (1956/1966)

Frank Erickson
(1923-1996)

His Honor (1934/1978)

Henry Fillmore
(1881-1956)

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND “C4”

The Lambs’ March (1914/2018)

John Philip Sousa
(1854-1932)
Edited by Loras John Schissel

Three Ayres from Gloucester (1969)

Hugh M. Stuart
(1917-2006)

- I. The Jolly Earl of Cholmondeley
- II. Ayre for Evertide
- III. The Fiefs of Wembley

PROGRAM NOTES

Allegretto from Woodscapes (1998)

Clark McAlister
(b. 1946)

Clark McAlister wrote *Woodscapes* as a commission honoring Jim Cochran, who through his work with Shattinger Music served as a wonderful resource for the Wind Band community throughout the world. The *Allegretto* is the opening movement of the work. Its germinal rhythmic motive of an eighth-two sixteenths-eighth, governs the contrapuntal development of the music. Composed with an attribute of textural clarity, all players function as chamber players or soloists at one time or another in the work.

O Magnum Mysterium (1994)

Morten Lauridsen
(b. 1943)

Transcribed by H. Robert Reynolds

Morten Lauridsen composed *O Magnum Mysterium* ("O Great Mystery") in 1994 for the Los Angeles Master Chorale. It has subsequently been transcribed for wind band by H. Robert Reynolds. The text, which gracefully commemorates the birth of Jesus, has a history of past musical settings by composers such as Tomás Luis de Vittoria and Gabriel Fauré. Lauridsen's setting reveals roots in Gregorian chant that are colored and elevated by rich contemporary tonal harmonies.

*O magnum mysterium
et admirabile sacramentum,
ut animalia
 viderent Dominum
natum, jacentem in praesepio!
O beata Virgo, cuius viscera
meruerunt portare
Dominum Jesum Christum. Alleluia!*

*O great mystery
and wondrous sacrament,
that animals
 should see the new-born Lord,
lying in a manger!
Blessed is the virgin whose body
was worthy to bear
the Lord Jesus Christ. Alleluia!*

The Invincible Eagle (1901)

**John Philip Sousa
(1854-1932)**

After composing *The Invincible Eagle*, Sousa considered that it might gain even greater popularity than his *Stars and Stripes Forever* which had been composed five years earlier. *The Invincible Eagle*, which was dedicated to the 1901 Pan-American Exposition held in Buffalo, New York, was performed at that exposition by the Sousa Band. While *Stars and Stripes* has been named the national march, *The Invincible Eagle* is finding a resurgence as the final strain of the march has been designated as the official interim march of our newly created United States Space Force.

Asclepius (2007)

**Michael Daugherty
(b. 1954)**

According to Greek mythology, *Asclepius*, son of Apollo and Coronis, was the god of healing. This fanfare for brass and percussion was commissioned by Dr. Cyrus Farrehi to commemorate the opening of the University of Michigan Cardiovascular Center. The work was premiered in 2007 under conductor, Emily Threinen, who is currently the Director of Bands at the University of Minnesota. Embedded in the musical fabric, Michael Daugherty has used the sonic imagery of the pulse of a beating heart to propel this energetic work. We dedicate tonight's performance to the men and women in medicine and research, as well as all front line heroes who have served during the corona virus pandemic.

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

FLUTES

Jasper Kasey
Cameron Bilek
Claire Ervin
Nathaniel Gonzales

OBOES

Jackson Brummett
Cade O'Kelley-Ruckman

BASSOONS

Rebekah McKinley
Niko Wasdovich

CLARINETS

Robert Acosta
Elise Piecuch
Aaron Seay
Patrick Nguyen
Ryan McKinney
Meredith Wilson

BASS CLARINET

Chandler Craine

ALTO SAXOPHONES

Donald Robbins
Maddie McGinnis

TENOR SAXOPHONE

Madison Wallace

BARITONE SAXOPHONE

Tanner Swift

HORNS

Matt Howard
Michael Coleman
Tarren Sexton
Natalie Karrick
Benjamin Taylor

TRUMPETS

Lane Myers
Austin Cunningham
Joshua James
Gabriel Edwards
Colt Howell
Evan Schneider

TROMBONES

Josh Lang
Taylor Clapp

BASS TROMBONE

Carter Woosley

EUPHONIUMS

Noah Centers
Elexia Murry
Alex Castillo

TUBAS

Griffin Wilson
Kenny Conrow

PERCUSSION

Elliott Campbell
Dalton Powell
Paul Pfeifer
Garrett Bunn
Cole Gregory

UNIVERSITY OF LOUISVILLE COMMUNITY BAND
Jason Cumberledge, *Director*

FLUTE

Shelby Gardner
Morgan Marama-Stout
Taylor Hamm
Hannah Dickerson
Sarah Shelton

OBOE

Christopher Wolfzorn
Brianna Whittle

BASSOON

Marissa Keith
Naya Woosypiti

CLARINET

Gage Hidgon
Eliana Smith

ALTO SAXOPHONE

Andrew Harris
Isaiah Kuamoo
John Dunn
Ni’Kerrion McDonald

TENOR SAXOPHONE

Gracie Proctor

TRUMPET

Natalie Humble
Carson Randolph
Cameron Helton
Summer Sneed
Cordell Fulkerson
Kaylee Vitato
Andrew Burns
Daniel Fulkerson

HORN

Stephanie Smith
Nia Watson-Jones

TROMBONE

Dane Howell
Jacob Swift
Conrad Cash

EUPHONIUM

Lauren Hauser
Adam Schmidt
Chris Hewson
Evan Bagwell
Adam Holland

TUBA

Wesley Vaughn
Jacob Cutler

PERCUSSION

Zoey Mullins
Thaddaeus Harris
Laura Barnhorst
Carson Smith
Alexandra Newman

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND
“L1 - LOUISVILLE FIRST”

Amy I. Acklin, *Director*

FLUTE

Alison Addie
Emily Laninga
Savannah Norris

OBOE

Stephanie Hile
Nadia Cho

BASSOON

Tyler Self
Amanda Cox

CLARINET

Austin Glover
Kelly Hayden
Caroline Dyer
Caroline Rushing

ALTO SAXOPHONE

Brayden Colbert
Chloe Frederick

TENOR SAXOPHONE

Kelsey Richardson

BARITONE SAXOPHONE

Kaitlyn Purcell

TRUMPET

Angel Gross
Anetta Kendall
Alex Hatton
Andrew Steinsultz
Murphy Lamb

HORN

Korey Garcia
Bailey Hatzell
Jake O'Neill
Christopher Woosley

TROMBONE

Hunter Snow
Logan Myers

BASS TROMBONE

Stephen Cantrell

EUPHONIUM

Thomas Farless
Noah Griffith

TUBA

Ben Bunting
Justin Cooper

PERCUSSION

Sam Riddick
Luke Anderson
Peony Zhao
Alex Prichett

UNIVERSITY OF LOUISVILLE SYMPHONIC BAND
“C4 - CARDINALS FOREVER”

Amy I. Acklin, *Director*

FLUTE

Hannah Iglehart
Patricia Reuss
Taylor Mills

OBOE

Nadia Cho
Stephanie Hile

BASSOON

Amanda Cox
Tyler Self

CLARINET

Carly VanMeter
Rachel Wilson
Austin Glover

ALTO SAXOPHONE

Brandon Cottrell
Noah Maphis

TENOR SAXOPHONE

Kelsey Richardson

BARITONE SAXOPHONE

Kaitlyn Purcell

TRUMPET

Adam Wilson
William Jaurequi
Joshua Stump
Julia Clements

HORN

Bailey Hatzell
Jake O'Neill
Korey Garcia
Christopher Woosley

TROMBONE

Cody Coleman
Sean Small

BASS TROMBONE

Caleb Duff

EUPHONIUM

Darrenger Huff
Erin Kidd

TUBA

Justin Cooper
Ben Bunting

PERCUSSION

Kirk Knight
Lawrence Biles III
Matt Hargitt
Sam Riddick

JAZZ COMBOS

Four on Six (1960)

Wes Montgomery
(1923-1968)

The Girl from Ipanema (1962)

Antônio Carlos Jobim
(1927-1994)

Watashi no Theme

Michiru Oshima
(b. 1961)

Misterioso (1958)

Thelonious Monk
(1917-1982)

My Little Suede Shoes (1951)

Charlie Parker
(1920-1955)

HERBIE HANCOCK COMBO

Gabe Evens, *director*

Johnson Machado, *saxophone & clarinet*

Nick Felty, *trumpet & flugelhorn*

Zach Abrams, *trombone*

Luke Pinkowski, *guitar*

Jailynn Lake, *bass*

Christian Olds, *drums*

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Doctors & Lawyers for Kids*
Martha & Peter Hasselbacher*

Trio:

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Carothers Law Office	Steilberg String Instruments
Decca Restaurant	Stites & Harbison, PLLC*
Doo Wop Shop	Talkbass / Talkguitar
French Lick Resort	TGOTinting
Heritage Wine & Spirits	TNT
Holiday Green Cleaners	Tyler Park Jazz Fest
Jack Fry's	The University Club
Mary Anne and John Watkins*	VisionFirst
Meme-Tech	Terry & Morris Weiss*
Music & Arts	Wiltshire on Market
Music-Go-Round	Yamaha Musical Instruments
Musician's Local 11-637	
Neva & John Scott*	

Duet:

Downbeat Magazine
Susan & John Philips

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GUITAR ENSEMBLE RECITAL

students of Dr. Stephen Mattingly

Thursday, November 24, 2020
Virtual Concert
8:00 p.m.

PROGRAM

Danza Paraguaya (1926)

Agustín Barrios Mangoré
(1885-1944)

Zach Fogarty and Andrew Ramsey

Arrulladora Mexicana (1901)

Manuel M. Ponce
(1882-1948)
Arr. J. Zarate

Henry Davidson and Logan Florence

Tre Polonesi Concertanti (1827)

Mauro Giuliani
(1781-1829)

John Slobodzian and Ascher Taylor-Schroeder

The Miller's Dance from
The Three-Cornered Hat (1916)

Manuel de Falla (1876-1946)
Arr. G. Tarrago

Ava McAffrey and Daniel Monaghan

Invention No. 4, BWV 775 (1723)
Invention No. 14, BWV 785
Invention No. 15, BWV 786

Johann Sebastian Bach
(1685-1750)
Arr. D. Hasselmeyer

Bate-coxa (1988)

Marco Pereira
(b. 1950)

Jake Giles and Liam Hedrick